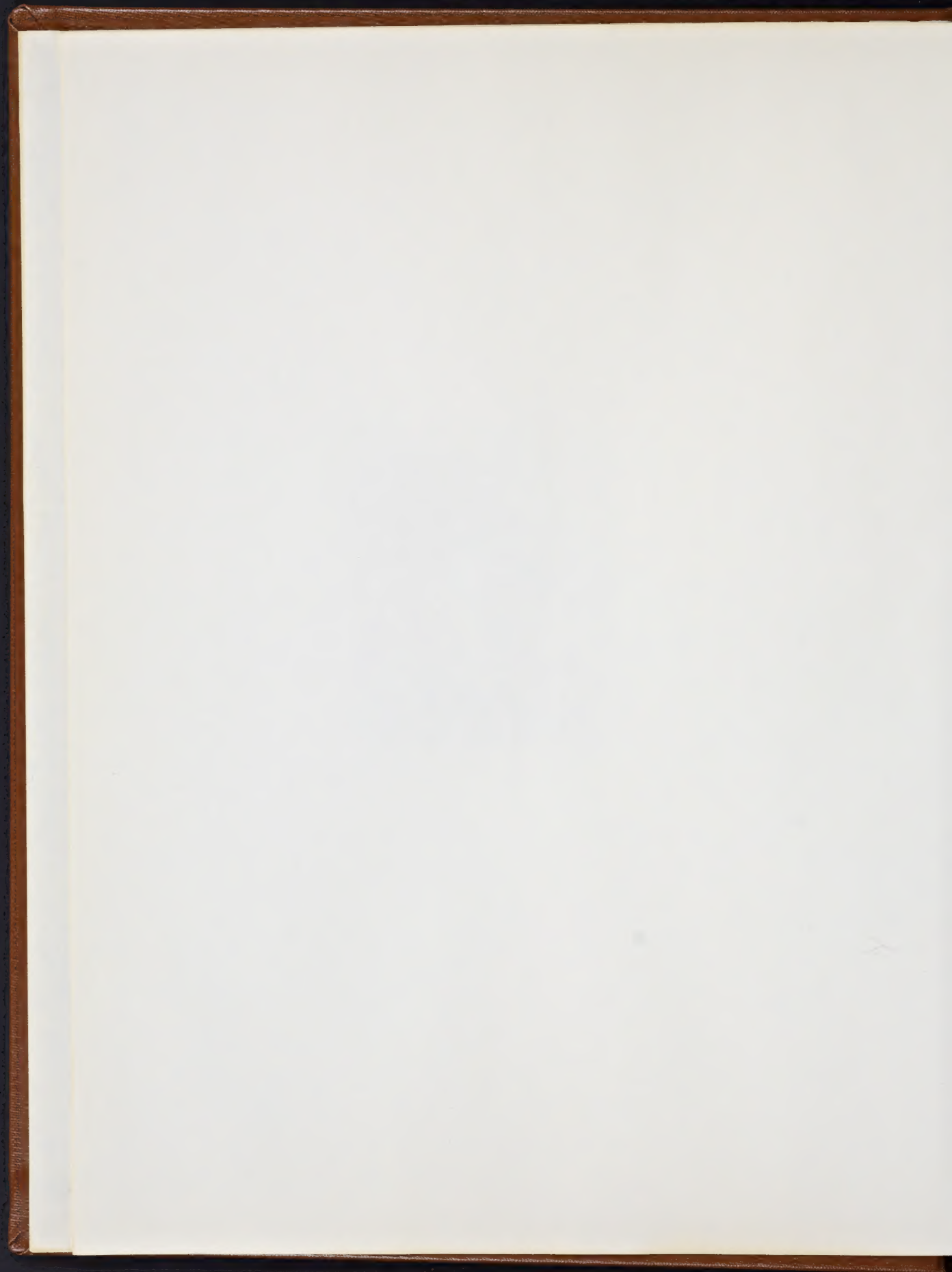




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THE COMPLETE WORK  
OF  
REMBRANDT

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HISTORY, DESCRIPTION AND HELIOGRAPHIC REPRODUCTION

OF ALL THE MASTER'S PICTURES

WITH A STUDY OF HIS LIFE AND HIS ART

THE TEXT BY

WILHELM BODE

DIRECTOR OF THE ROYAL GALLERY, BERLIN

ASSISTED BY

C. HOFSTEDE DE GROOT

LATE DIRECTOR OF THE PRINT ROOM, AMSTERDAM MUSEUM

FROM THE GERMAN BY FLORENCE SIMMONDS

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FIFTH VOLUME



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THE COMPLETE WORK

# B E R N A R D T

OF THE HISTORY OF THE ARTS AND MANUFACTURES

IN THE CITY OF BERNE

FROM THE YEAR 1500 TO THE PRESENT

BY

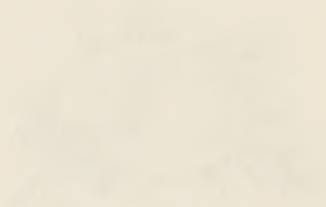
BERNARD BERNARDI

A MEMBER OF THE SOCIETY

OF THE HISTORY OF THE ARTS AND MANUFACTURES

OF THE CITY OF BERNE

BERNE



1847

CHAPMAN & CO. PRINTERS

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# INTRODUCTION



## XV

### BIBLICAL SUBJECTS AND LANDSCAPES

PAINTED FROM 1646 TO 1654



ASKIA'S death had left Rembrandt's home silent and solitary. The place of the sympathetic wife of gentle birth whom death had snatched from him untimely, was filled by a trumpeter's widow in the double capacity of housekeeper, and nurse to Saskia's only surviving child. The tone of the house must necessarily have changed; and things went from bad to worse when Rembrandt entered into more intimate relations with this woman. Her connection with her master naturally cannot have tended to make her bear herself humbly to third persons, and the situation became impossible when, about 1648 or 1649, a pretty young servant-girl from the country, of whom the trumpeter's widow had every reason to be jealous, was added to the household. The scenes she made on this account led to her expulsion from the house, and to a long series of most unedifying lawsuits. "The peasant girl from Ransdorp", as she is called by Houbraken, who knew nothing of Saskia, and confused the two, became Rembrandt's wife in all but name. Her children were recognised by him and she remained his faithful companion till her death a few years before his own, though she had been publicly reprovved for her irregular connection with the artist, and finally excommunicated.

In the light of our present knowledge we may explain such *liaisons* by the sensuous and easily excited temperament of the master, and his aversion to every kind of form and restraint; we can even excuse them to some extent as the result of the unhappy proviso in Saskia's will, which deprived Rembrandt of the usufruct of her property in the event of his second marriage. This, to a man in his insecure financial position, was practically a prohibition. But relations with such a household as his were naturally no longer to be maintained by the citizens of austere and prudish Amsterdam. Even the studio, to which some ten or twelve years before the rich and well-born had thronged for portraits of themselves and of their wives, was now deserted by all save the dealers, one or two pupils and friends, and certain less rigid connoisseurs, who made their own profit out of the master's isolation.

Did Rembrandt himself feel this isolation very keenly? To one of his introspective nature, goaded incessantly by the desire to give fixed artistic form to the rich



images of his teeming fancy with pen, pencil, or brush, such ostracism can have been no very great punishment. It must rather have responded to an intimate requirement, especially after he had found in the young maid above mentioned a being who was able to make the desolate house a cheerful home again by her charm, her sympathy and her unselfish love. At this period he certainly painted few actual portraits, and such as he produced were almost exclusively of persons closely connected with him. But on the other hand, the store of Biblical incidents rendered with deep emotion, of landscape harmonies, and striking figure-studies is all the richer. How wholly the master lived in his own creations at this period may be seen in the numerous drawings of scriptural subjects, quite a third of which were executed in the "forties" or the first years of the "fifties". If he repeated a subject ten or twenty times at this period, it is new each time, and often so different, that he seems to have entirely forgotten its predecessors. It is the same with the etchings of these years, among which are his grandest compositions, notably the *Hundred Guilder Print*; and again, the same thing applies to his pictures. Of the very numerous compositions he sketched in drawings of which only a small proportion has come down to us, it is true that only a certain number were carried out. About twenty Biblical compositions may be referred with tolerable certainty to these eight or nine years, and with them we may class a smaller number of sketches and studies for these or similar pictures.

In subject and conception these compositions are closely akin to those we have already studied, produced in the preceding period, from 1639 onwards. They are almost without exception Biblical episodes, taken as a rule from the New Testament, and bringing into relief the whole purport of the Gospels: the proclamation of the religion of love as the heritage even of the poorest and most wretched. Rembrandt, like the sacred writers, shews the Saviour among the lowliest, and in the person of a son of the people. These Holy Families, Adorations of the Shepherds, these Christs at Emmäus, Christs appearing to the Magdalen, Good Samaritans, and incidents from the stories of Tobias, of Daniel, and others, are simple renderings of popular life, devoid of gorgeous draperies and haloes. But the ray of light that illumines them, the chiaroscuro that enwraps the figures, seem to spread a sort of supernatural harmony over them, and to raise the humble and commonplace into a higher sphere.

The figures are still quite small, though they are no longer of the miniature dimensions of most pictures of the preceding years, but almost invariably about a fourth or a third of life-size. Consequently, they are no longer painted in the same careful, highly finished, and enamelled manner; they are freer and broader, and marked by that simplification which proclaims the great master. The colour, as already in the Holy Families of St. Petersburg and Cassel, is more powerful and varied, the dominant tint being a red, often very splendid in quality. Although the master had for a time suppressed local colour almost completely, or indicated it very slightly in the warm brownish general tone in order to give full value to his effects of light,

he was now able to combine the miracle of his light and his chiaroscuro with strong colour, and to produce effects even more delicate and elaborate thereby. About 1650, historical compositions with life-size figures re-appear, and soon become the rule, bringing about marked change in the structure of his pictures, as also in their illumination and treatment.

Two versions of the *Adoration of the Shepherds* were painted as early as 1646, at about the same time therefore as the *Holy Family with the Curtain* in the Cassel Gallery. For one of these, now in the Munich Pinacothek (Plate 315), with its companion picture, a *Circumcision*, he was paid 2400 gulden on behalf of Prince Frederick Henry, on November 29, 1646; just twice as much as for the scenes from the Passion he had painted for the Prince between 1635 and 1640. The *Circumcision* soon disappeared; a picture of this subject in the Brunswick Gallery, which makes a pair with an old copy of the *Entombment* of the early Passion series painted for the Prince, may very possibly be a copy of it. The *Adoration of the Shepherds*, in spite of its present lamentable condition, is one of the master's great works, remarkable for the delicate distribution of the light that radiates from the divine Child, its brilliance emphasised by and piquantly contrasted with that of a lantern in the background, for the masterly fashion in which warm reds and yellows are made to tell, for the closely knit composition, and the devout calm that breathes from every figure. Rembrandt accordingly painted a little replica of the picture, either for himself or for some patron, which is now in the London National Gallery (Plate 316). It is, indeed, a replica such as only the master himself could have produced, for not only has he reversed the composition, and arranged it breadthwise, but he has altered every figure, omitting some, adding others, and transforming the space about them. The treatment here is more sketchy, the effect of colour, quite apart from the fact of its excellent preservation, is warmer and more luminous, the deep shadows are more transparent, the harmony and sentiment are alike full of tenderness. The picture therefore can hardly have been a sketch for the Prince's work, as commonly supposed, but rather a re-arrangement essayed by the master during the progress of the larger composition.

Several sketches and sketchlike studies executed during these years have however come down to us. An important example of the latter is a *Christ at the Column* (Plate 317) in Herr Adolf von Carstanjen's collection at Berlin. It is drawn in with the brush in a strong light, in full, fat colour; the fair flesh tones are very brilliant, the noble bowed head is enframed in long golden hair. The resemblance between this ascetic figure with its strikingly small head and the various male studies of the nude etched in 1646, as also the treatment, make it probable that it was painted at this time. Smaller and even more sketchy is the *Christ on the Cross* (Plate 318), belonging to M. Otlet of Paris. It was obviously painted under the influence of one of Rubens' many renderings of the crucified Saviour, and might even be ascribed to the Flemish master at a first glance. A remarkable sketch for a famous etching, formerly supposed

by its owner to be an English copy of the eighteenth century, has only lately been recognised and identified. It is a first hasty idea for the etching of Jan Six, afterwards Burgomaster of Amsterdam (Plate 319) and is now in M. Léon Bonnat's collection in Paris. It is almost of the same size as the etching, but reversed, and only the general arrangement is identical in the two. The master has sought to catch an apparently accidental attitude of the young patrician at a window with a landscape view beyond, working hastily, in broad fat sweeping strokes. The full light that falls into the room, bathing all the upper part of the body, and the rich colour harmony, differentiate the sketch very sharply from the etching, where the figure in penumbra is relieved against a clear evening sky. The peculiarities of effect and arrangement, no less than the sound, masterly brushing, both very characteristic of the master at this period, preclude the idea that the study might be a *pasticcio* on the etching.

This sketch, and perhaps other designs and studies for the master's carefully prepared and executed etching of his patron seem to have inspired a genre-like picture which holds a place somewhat apart in Rembrandt's work, *The young Savant at the Window* (Plate 320) in the Ny-Karlsberg Pinacothek at Copenhagen. The unusual motive, together with the hasty and in some parts faulty drawing of the figure have roused some doubts as to Rembrandt's authorship of this picture. But I think them inadmissible in view of the delicate illumination, the rich and sumptuous colour, in which red again plays a prominent part, the very pictorial treatment, arrangement, and detail of the room, and the landscape view from the window — all very characteristic of Rembrandt, more especially during the period between 1645 and 1650. The execution of this picture, which, with the exception of the figure, seems to have been painted by the master with special enjoyment, dates probably from 1648, to judge by its affinities with such works as the *Six at the Window*, the *Tobit and his Wife* of 1650, the *Susanna* of 1648, etc.

One product of the year 1648 is a sketch, the largest the master ever painted, an *Allegory of the Peace of Westphalia*, known as *De Eendracht van't Lant* (Plate 321), now in the Boymans Museum at Rotterdam. We can easily understand that even Rembrandt, who felt so little interest in public matters, was not indifferent to an event that the whole world had greeted with jubilation; but that it inspired him to produce, entirely on his own initiative, an allegory of the peace on lines so alien to him is hardly probable. It seems more likely that the sketch was painted in view of a commission for a large decorative picture, or, like earlier *grisaille* sketches in the same style, as a design for an etching. Neither the one nor the other was ever carried out; the sketch remained on his hands, and was sold by auction with the rest of his effects at his bankruptcy in 1657. It will hardly be worth while to follow out the obscure allegorical allusions of the work; they are for the most part extremely commonplace and forced. But they are not very noticeable in the picture, which makes a highly pictorial effect with its deep, strong brown colour, in delicate contrast to the gray-



blue sky, its powerful illumination, and the animated group of the mailed cavalier on the right. It is evident that Rembrandt had made unusually careful studies for this composition; this is shewn by the excellent drawing and delicate observation displayed in the treatment of the horses, in which he was generally rather slovenly, and also in the elaborate armour of the riders, for one of whom, the stately commander, armed *cap-a-pie* and holding up his truncheon, the master faithfully copied a sixteenth century suit of armour in all its details. Hitherto Rembrandt had introduced the picturesque weapons of all countries and periods with which he had decorated his rooms in fanciful promiscuity in his pictures; but here he wished to give an exact rendering of contemporary costume. The studies he made for this composition familiarised him with the very piquant effects to be won from the juxtaposition of polished steel in brilliant light, and the tones of human flesh. They were not without their influence on his later pictures, as we shall see, and were turned to account in several of these, though the composition here sketched out was probably never carried further.

A year before the execution of this sketch, Rembrandt had finished his famous *Susanna and the Elders* (Plate 322), now in the Berlin Gallery. Like several of the pictures described above, and various others, it was prepared and executed with special care. Several drawings for the work have come down to us, among others a very elaborate enamel-like study, most luminous in colour, now in M. Bonnat's collection, Paris (Plate 323); and a larger study, more in the nature of a picture, painted from the same model, a *Susanna stepping into the Bath* (Plate 324) remarkable for its truth and animation of gesture and expression, which came to the Louvre in 1870 with the La Caze Collection. The carefully painted body stands out in luminous relief in the evening light against a hastily sketched background of lofty warm brown bushes. The finished picture in the Berlin Museum, for the head of which the master made use of a more attractive model, lacks the truth of movement and expression so characteristic of the Louvre sketch, and the woman's body, brought into relation with other figures and accessories, loses something of its luminous effect. Nor can it be denied that the senile lewdness of the two graybeards is not a very edifying spectacle; and that the rendering of the episode at the moment when they are as yet hidden in the thicket, as in the smaller composition in the Mauritshuis at the Hague (Plate 193; cf. vol. III, p. 19), is far more satisfactory. None the less is the picture one of the marvels of Rembrandt's magic art. It is arranged and executed with the most careful regard for masses, colour, light and values, and is rich in all sorts of pictorial splendours — the mysterious evening light concentrated on the youthful body, the glowing beauty of the colour, scarcely equalled in any other picture, the peculiar treatment of textures, which he renders here with all the fidelity of the still-life painter, and all the luminous transparency of a worker in enamel, the fanciful landscape background, and the silent pool in the foreground, where the dying reflections of the evening light break into the gathering dusk.

The *Susanna at the Bath* with its agitated and unpleasant motive occupies a place somewhat apart in a series of superb Biblical subjects painted in the preceding and following years. Generally speaking, these do not deal with dramatic moments, but essay the rendering of some spiritual emotion in a purely human fashion; and this very simplicity, combined with the enchantment of the master's technique, makes the most striking impression on the mind of the spectator. The appearance of the *Susanna* among these is to be accounted for by the fact that the master had had the idea of the picture in his mind some ten years before he executed it. We know this not only by the Hague *Susanna* painted in 1637; a sketch in red chalk already mentioned, the handling of which, as also a note on the back, shew it to have been made about 1636, is a study of the composition of the Berlin picture with the old men. Another study of one of the elders among the Rembrandt drawings in Mr. J. P. Heseltine's collection, is a characteristic work of the year 1636.

In 1648, a year after the completion of the *Susanna*, the master painted the little picture in the Bridgewater Gallery, London, known as *The Prophetess Anna in the Temple* (Plate 325). In strength of colour it comes very near to the *Susanna*. The aged prophetess is seated in the Temple of Jerusalem, the precincts of which had become her final dwelling-place. In the background we see the tables of the law, with a figure of the Infant Christ in front<sup>(1)</sup>. Anna meditates on the Scriptures, which lie closed on her lap; a fair-haired boy kneels in prayer at her knee. A soft ray of light from above sheds a mild radiance over the holy calm of the scene. The colour-scheme, in which purple-red and yellow predominate, enhanced by white and a deep velvety black, is splendidly rich and luminous, and the handling is marked by a masterly breadth and freedom for a work of such small size.

This same year 1648 is further made memorable by one of the most striking of the master's compositions, of which again there are two versions; certain apparently unimportant variations give a very different aspect to the two. A number of studies and drawings made in preparation for this composition have also come down to us. The episode is the Supper at Emmaüs: Christ is made known to the two disciples by the breaking of bread. The one world-famed example, on panel, in which the scene takes place in the warm subdued light of evening sunshine, is in the Louvre (Plate 326); the other larger picture, on canvas, the composition arranged lengthwise, and lighted by candles, is in the Royal Gallery of Copenhagen (Plate 327). The greater simplicity of the Louvre picture, its careful execution, and the finish of the handling, mark it, in my opinion, as the earlier of the two, and these are the qualities that give it a peculiarly touching and intimate effect. The local colour is here greatly subordinated to the warm general tone, in a manner very appropriate to the subject; yellow and reddish touches are discreetly applied among the browns and grays, and tell in a

1. This detail makes the earlier title of the picture, *Hannah and Samuel*, inadmissible. In other respects this name, by which it was known in the 18th century, would be apt enough.

subdued fashion. In the Copenhagen picture, where in place of the single servant of the Louvre picture an older servant and an old woman with a candle are bringing in the meal, the scene is enclosed, like the Cassel *Holy Family*, in a black painted frame from which a curtain is drawn back to the left, a device which accentuates the fanciful effect of the illumination.

The little studies of Jews described as painted between 1640 and 1650 and reproduced in vol. IV (Plates 305 to 314), must be looked upon as preparatory to these and similar subjects of this period which have not come down to us. Kindred types are to be recognised in a couple of almost contemporary renderings of the parable of the good Samaritan, the finer of which, painted in 1648, is also in the Louvre: *The good Samaritan bringing the wounded Man to the Inn* (Plate 328). The care bestowed on the sufferer, the sympathy even of the spectators who take no part in the action, the brooding stillness that hangs over the scene, the warm radiance of dying day that envelopes the group in a magical twilight, give the picture an almost devotional tone of earnest accomplishment and inward satisfaction — the sense of peaceful evening after a strenuous day. E. Kolloff, who analyses the picture in the delicate fashion characteristic of him, says that "it surpasses all other renderings of the subject in depth of emotion and originality of conception. It is no rhapsody, but a perfect synthesis of the Samaritan's merciful act, expressing both its direct consequences to the wounded man, and the indirect influence on all who witness these. We have here a most precise, accurate, distinct, and lively appreciation of good works, an exhortation to the love of our fellow-men".

There is also a preparatory study for this picture, a little *grisaille* sketch, which takes the episode at the same moment, but renders it with many variations, the group being arranged on the opposite side. It belongs to Herr Alfred Thieme of Leipzig (Plate 329). Here again one of the essential differences of the composition, which is very happily indicated in the principal masses only, lies in the substitution of artificial for natural light. A lantern, hidden by the figure of the Samaritan, illumines the group. These simple and sympathetic parables and stories of the New Testament, which contain the very kernel of Christianity, are brought home to the spectator's mind by Rembrandt in the most moving and lively manner, mainly by his treatment of concentrated light with its accompanying chiaroscuro. For this illumination, which he works out in a manner peculiar to himself, he either chooses in such compositions of several figures, the light of late evening, the dying glow of which fills the heart with a strange sense of peace and devout awe, or artificial light in dense gloom, which concentrates the drama, rivets attention on the central action, and makes expression and harmony especially impressive.

Another motive from the parable, the one generally chosen by earlier masters, the Samaritan binding up the wounds of the victim, while the Levite passes scornfully by, was treated by Rembrandt in a picture of moderate size in M. Jules Porgès' collection



in Paris (Plate 330). The composition is somewhat empty, but the warm brown tones of late evening are of great depth and power, and the handling is broad and vigorous. The facts that the Samaritan seems to have been painted from a study of the same model as the Samaritan of the Louvre, that he wears the same turban, and that the horse is in exactly the same attitude as one of the horses in the *Allegory of the Peace of Westphalia*, fix the date of this picture, shewing that, in spite of the more decorative conception and treatment, it was painted very little later than these, certainly not after 1650.

Another work of the year 1650 is one of the many episodes painted by Rembrandt at different stages of his life from the history of Tobias, the patriarchal feeling and homely tenderness of which appealed so strongly to him. Like nearly all the Tobias-pictures, this example in Sir Francis Cook's collection at Richmond is on the small scale suitable to the subject. Both in motive and conception, it is closely akin to the little picture of 1645 at Berlin, save that in the former version the *Tobit and his Wife in an Interior* (Plate 331) are grouped together without any special relation one to another. The wife sits and spins near a high window, from which the subdued light of evening falls into the room, while the blind man, his hands folded, sits pensive by the fire, on which a kettle is simmering. The picture is warmer and deeper in tone, and at the same time richer and stronger in colour than that at Berlin; red tiled roofs and green trees are seen against a pale blue evening sky through the window. With unrivalled emotional power and marvellous pictorial effect, the master creates the atmosphere which has moved kindred spirits in all ages to weave legends and fairy-tales by the fireside.

A like atmosphere, rendered still more effective by the mysterious illumination, and consequently more subdued colour, appears in two pictures of about the same date as this scene from the legend of Tobias, but rather larger, *Daniel's Dream* (Plate 332) in the Royal Gallery at Berlin, and *Christ appearing to the Virgin* (Plate 333) in the Ducal Museum at Brunswick. Both pictures portray an apparition; the master achieves a supernatural effect by means of the subdued white light, dying away into the gloom of surrounding night, and streaming in the one case from the angel, in the other from the form of the risen Saviour. The radiant figure of the angel, a being of a beauty unusual in Rembrandt's works, the youthful Daniel, sinking to his knees in reverent awe under the angel's hand as he listens to its words, the mythical beast in the penumbra, the fantastic scenery of the mountain stream and the hills with the castle under the trees in the dusky distance, are all blent into a devout and dreamy harmony that we shall seek in vain in any picture of the Italian or Flemish school. In the *Christ appearing to the Virgin*, a kindred harmony takes on a yet more earnest and moving character from the spiritualised presence of the holy Sufferer, whom his mother seeks to touch with passionate yearning. Both pictures belong to the loftiest of Rembrandt's creations, and indeed to the loftiest creations of religious art.



The Brunswick picture bears the date 1651; the last figure, it is true, is not very distinct, but it is vouched for by the whole character of the work, and also by that of the drawing for it in the Stockholm Print Room. A couple of scriptural subjects with larger figures — about half the size of life — are more difficult to place. It may be mentioned in passing that their authenticity has been disputed, more especially that of the *Dismissal of Hagar* (Plate 334) in the Earl of Denbigh's collection at Newnham Paddox. Of the two signatures that are to be found close together on the picture, the one is a forgery, the other doubtful, for it has been gone over. The types again, a certain triviality and monotony in the simple daylight illumination, the positive colour, and the perfunctory treatment of the background, and especially of the animals, are well calculated to waken doubts as to whether the picture is rightly ascribed to the master. But the composition, the conception and the sentiment, which have quite the character of the works just described, and the delicacy of the colour in parts seem to me convincing proofs of the paternity of Rembrandt, which is further attested by a pen-drawing for the picture in the Albertina at Vienna. I can see no justification whatever for the doubts cast on the second picture, also the property of an English amateur, the Earl of Derby: *Jacob swooning at the Sight of Joseph's bloody Coat* (Plate 335). The rich composition is arranged with the utmost skill; the despair of the aged Jacob, the heartfelt sympathy of the attendants who busy themselves about him, the mock pathos of the sons who display the coat and tell the tale of their invention, are rendered with great animation; the late evening colouring is warm and luminous; the local colours, save in the central group on which the light is concentrated, are subordinated almost entirely to the tone; the handling is masterly in its breadth and confidence. Rembrandt very rarely gave such a marked Semitic type to his figures as in this work, which was probably painted a year or two later than the pictures just enumerated.

Closely akin to this work in its broad, energetic treatment, is a picture of the same dimensions, with figures of slightly larger proportions, which is, however, much more vigorous in its effect of light and in local colour: *The Angel bids Joseph to flee into Egypt* (Plate 336), in the Buda-Pesth Gallery. For the composition, the master returns to the sketchy little picture of the same subject, in the Berlin Gallery, painted in 1645, but he gives it an upright instead of an oblong shape. Together with various broken red tints we note a greenish blue very unusual in Rembrandt's palette in the Virgin's mantle, which, however, seems to have been repainted. This picture is probably a year or two later than the *Joseph's Coat*. One of the numerous versions of *Christ and the Samaritan Woman at the Well*, in the Hermitage at St. Petersburg, seems also to date from this period. This picture, which has but lately been unearthed from the magazine, and is still partially hidden under coarse repaints of the early nineteenth century, is known to me only through the medium of a very inadequate photograph. It is impossible to pronounce upon it until it has been cleaned. We shall therefore consider it in our Supplement, when we shall be able to refer to our photogravure.

In the group of pictures we have just been considering, — pictures we have placed in the years 1650-1655, — the larger proportions of the figures, and the simplification of the handling, which becomes gradually broader and more masterly, is very striking in relation to the works of the preceding period. This desire to compose on large and simple lines, to give much with little, necessarily led the master once more to pictures with life-size figures. These accordingly come to the fore again about the year 1650; they multiply rapidly, and from about 1655 to the artist's death, they form the rule and no longer the exceptions in his work. Unfortunately, hardly any of these pictures are dated, hence the determination of their exact years is a matter of great difficulty. Rembrandt's colour and handling during the last fifteen years of his life seem also to have varied less at stated periods, and more in relation to the moods of the master, or to outward circumstances, so that the numerous dated portraits, studies, and single figures no longer offer such firm ground from which to deduce the dates of his compositions as in earlier life. If at one time there was a tendency to go too far in referring every broadly painted picture of Rembrandt's to the last years of his life, more modern critics seem to me to have rushed to the opposite extreme by insisting on placing nearly all such works somewhere between 1650 and 1660.

Only a single picture of those last years of the master's activity which come within the scope of the present volume bears a date. It is the earliest in this manner, if the inscription upon it is really to be relied upon as by Rembrandt's own hand, and in any case, it is in many respects unique among his works. The date of a second picture of the kind may be fixed with tolerable certainty by comparison with various studies of heads painted at this period. The relation of others to these two pictures and to smaller contemporary compositions, studies, and other works also gives reasonable ground for assigning them to these years. Characteristics common to all these works, as compared with the similar large pictures of the end of the "fifties" and "sixties", are the compactness of the composition, both in the arrangement of the figures and the concentrated illumination, reflections from which light up the accessory figures in the background, the firm and dexterous handling, shewing as yet no sign of hastiness, and the rich colour, in which a fine red dominates among sparingly introduced yellows, dull greens, and blues.

The large *Descent from the Cross* (Plate 337) in the Duke of Abercorn's collection at Baron's Court (Ireland), dates from the year 1650. It was first made known to the general public by the Rembrandt Exhibition in London in 1899. Unhappily circumstances prevented my seeing this work, and I can only judge of it from a photograph. This, I am bound to say, does not make a very convincing impression on me: with the possible exception of the Virgin, none of the figures shew the characteristically Rembrandtesque type. The standing figures behind the group in the foreground are so commonplace, that, as indeed I have been told is the case, they must have been entirely repainted. But even the Joseph of Arimathea, with his

waving white hair and beard, a type that at once recalls S. de Koninck's old men, the beautiful Magdalen at the cross, and above all, the Christ himself, a finely formed and carefully painted nude figure with a noble head, are more or less alien to Rembrandt's well-known personages. On the other hand, the dead body on the light winding-sheet is so remarkable in its pictorial effect, and so masterly in drawing and modelling, the two women at the head and feet of Jesus are so superb in colour and chiaroscuro, that they can scarcely have been painted by anyone but the great master himself. Besides this, the dead body is arranged in a very similar fashion in several of Rembrandt's drawings, and is closely akin to the corpse in the *Dr. Deymans Anatomy Lesson* of 1656 in colour and handling. Further, in the magnificent coloured drawing in the Print Room of the British Museum, corresponding to the little *grisaille* in the London National Gallery (Plate 245), the old man who supports the mother of Jesus is apparently identical with the Joseph of Arimathea in the Abercorn picture. The unfamiliar aspect of figures, arrangement, and sentiment may be due to foreign compositions by which the master had been influenced. We have, in fact, two drawings of the Entombment by Rembrandt, in one of which especially (Lippmann, n° 169) we can trace the study of a classic Italian model (1), both in the lunette-shaped composition, the arrangement of the architecture, and the individual figures, all of which we find repeated in a drawing of the His de la Salle Collection (Louvre), wrongly ascribed to Perino del Vaga.

This Italian influence, which also manifests itself in the composition, with its few life-size figures, and is therefore of special significance in relation to this later period of the master's activity, is also apparent in a picture which has passed from the famous Blenheim Gallery to Herr Eduard F. Weber's collection at Hamburg, *The Adulteress before Christ* (Plate 338). The authenticity of the work was never questioned while it remained in the Duke of Marlborough's possession; it is mentioned by Smith as a "capital work" of Rembrandt's, and described as genuine by Waagen and Vosmaer, and also by me in my *Studien*. But at the sale it fetched such a small price that it was obviously looked upon with suspicion by the numerous amateurs and dealers present; and when in 1898 the Rembrandt Exhibition at Amsterdam brought it to the notice of a larger circle of connoisseurs, very conflicting opinions were pronounced. While some connoisseurs accepted it not only as genuine, but as a very admirable example of the master, others doubted its authenticity, or denied it emphatically. Among the specialist-students of Rembrandt, my colleague, Dr. Hofstede de Groot, upholds the authenticity of the picture, as he has always done, whereas Dr. A. Bredius declares that he fails to recognise the hand of Rembrandt in "this inanimate work". I am bound to confess that I have myself had my doubts of the picture, in view of the unusual character of several of the figures, of their arrangement as half-lengths, and, to some extent, of the handling itself. But on the other hand I must admit that the

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1. Rembrandt himself owned an Italian picture of this kind, together with several engravings of such works.



composition is in all essentials identical with an original design by Rembrandt, preserved in an etching executed by B. Picart early in the eighteenth century from a pen-drawing; the master is clearly recognisable in the reproduction, in spite of the hasty and imperfect rendering. Comparison of the reproduction of Picart's etching and of that of the Weber picture, both of which are given in this volume, will perhaps eventually lead to a solution of the problem as to how and when the latter was executed, and whether another version of the composition ever existed, or still exists.

A similar work, containing a few large figures, nearly full length, brings us to firm ground again. This is the *Parable of the Unrighteous Servant* in the Wallace Museum, London (Plate 339), a picture that may be ranked among the most remarkable of Rembrandt's works in virtue of the unaffected earnestness of the rendering, the dignified calm of the attitudes and expressions, the delicacy of the chiaroscuro, and the richness and beauty of the colour, in which yellow and a variety of reds predominate. We are enabled to fix the date of the work by the head of the old man in the background, a person frequently painted by the master between 1650 and 1654, and in whom, as I shall shew later, we may no doubt recognise Rembrandt's elder brother, the miller Adriaen Harmensz, who died in 1654. As the head here painted has not as yet the puffy, unhealthy look of the St. Petersburg portrait of 1654, we may perhaps refer the picture to the first year or so after 1650, probably even to 1650, at which date all the other studies from Adriaen seem to have been painted. The soft, flakey treatment, the rich colour, and the costume are further evidences in favour of this date. In shape and colour, the turban is almost identical with that familiar to us in the various pictures of this period illustrating the parable of the Good Samaritan. It was at this period too, that the master's fancy for the introduction of armour first manifests itself, as exemplified in the costume of one of the servants in the picture.

More vigorous in its illumination (the full light of summer noon falling into an interior), and consequently richer and more powerful in colour, is *Joseph's two Brothers shewing the bloody Coat to Jacob*, in the Hermitage (Plate 340). The action, unlike that of the rich composition of the same subject belonging to Lord Derby, is here confined to four half-length figures : Jacob, the youthful Benjamin, and two more brothers, one of whom, kneeling, holds up the blood-stained garment to his father; but the rendering gains considerably hereby in vivid reality and in grandeur and unity of effect. A certain hastiness of drawing and handling in some of the details, increased by later additions to the canvas on all sides, and perhaps also by repaints, is scarcely noticeable in view of the art with which the most dramatic moment of the episode has been seized and expressed by means of the startling illumination, and the powerful colour of the various characteristic heads. The date of this picture, in which, as in the picture in the Wallace Museum just mentioned, the peachy red so much affected by Rembrandt at this period predominates, can hardly be later than 1650.





Landscapes are almost as numerous again in these years, as at the end of the "thirties" and the beginning of the "forties". In conception and treatment they are so akin to the works of this earlier period, that I may in general refer my readers to what I have already said about these (vol. IV, p. 1 *et seq.*). The later landscapes are, however, less colourless, more closely knit in composition, deeper and fuller in tone, and consequently even more moving in sentiment. They are further differentiated by the master's abandonment of the extensive views under lofty skies which he formerly affected, in favour of simpler motives, where hills or buildings bound the prospect, offering a richer variety of more vigorous contours.

The small *Canal with Skaters* (Plate 341), in the Cassel Gallery, — two or three huts on the bank of a frozen canal, animated by a few figures and sleighs — is a characteristic sample of the fine, rich colour which distinguishes the pictures painted about 1645. The motive is one, the simplicity and unpretentiousness of which are hardly to be paralleled in the work of any other Dutch master; and yet Rembrandt, drawing inspiration from his profound knowledge of Nature, has given us a true reflex of his glowing fancy therein. The gleaming ice, with the figures in strong red and brown costumes, and the dark huts relieved against the cold, deep blue sky, make up a picture of extraordinary splendour and strength of harmony, which has the appearance of having been modelled in the colour itself with a few unctuous strokes of the brush. It is dated 1646. The following year is marked by another picture, slightly larger, and like the *Canal*, unique in motive: *The Rest on the Flight into Egypt by Moonlight* (Plate 342), in the Dublin Gallery. The subdued light of the moon, which, shining behind passing clouds, throws the ruins of an old castle among lofty trees into sharp relief against the sky, is re-inforced by the glow of the fire, near which the Holy Family have taken shelter for the night; it is reflected in a broad river in the foreground, on the bank of which herds are driving their cattle along. Here again a momentary mood of Nature, which Rembrandt had observed, has been grasped and retained in its broad features, and worked out in the master's imagination to a richly poetic picture. Not one of the numerous moonlight scenes bequeathed to us by the Dutch landscape-painters approaches this sketchy little picture in truth, or in the magic of the light and the harmony.

The remaining landscapes of this period are undated, but the years of their production may be approximately fixed by their treatment and colour. The work nearest to the two pictures of this period just described in point of time is a large, richly organised, and very carefully executed landscape in the Cassel Gallery: *The Valley with a River and Ruins on a Mountain* (Plate 343). It is very justly one of the most highly esteemed works of the master. Certain of the motives, such as the river with the high stone bridge, the steep bank with the ruined city on its summit, the horseman in the foreground, etc., are to be found in part in several of the pictures painted about 1638, notably the *Stormy Landscape* in the Brunswick Gallery. But in

the Cassel picture these various details are worked up with other motives into a rich and elaborate composition; the local colours — passages of red, white, and bluish green — make their full effect in the glowing evening tone; the execution is fused and comparatively careful, as in most of the pictures painted about 1648. The sun has just sunk behind the mountain-ridge; its rays yet gild the fantastic ruins of an ancient town on the height; the warm radiance of evening still glows in the sky, while in the valley of the foreground the shades of night are already gathering, broken by the reflections from the sky on the quiet waters of the river. A solemn Sabbath calm broods over the landscape, filling the beholder with a sensation of mingled peace and yearning, a sensation the purity and power of which no other master could evoke.

The broad and hasty treatment of another hilly landscape, the *Hilly Landscape with Swans*, belonging to Madame Lacroix of Paris, led me to assign it to a later date than this Cassel picture in my "Studien". On closer consideration, however, we may recognise the same scene in this picture, as also in the *Wooded River-Landscape with Cows* (cf. Plate 237), though here the master has been content to make it the motive of a hasty improvisation merely. As it has not been possible to reproduce the picture in time for this volume, the plate must be reserved for our Supplement. The *Hilly Landscape with Tobias and the Angel* (Plate 344) in the Corporation Art Gallery at Glasgow, must be assigned to the year 1650, or a little later. It is, unhappily, much damaged, and the effect of its injuries has been to give it an unfinished appearance. The figures here claim as much attention as the landscape, which is therefore treated in a more decorative fashion, rising somewhat like the scenery of the stage over the figures by the waterside.

The largest and the most famous of Rembrandt's landscapes, and also the latest, as far as we know, is the *Landscape with the Windmill* (Plate 345) in Lord Lansdowne's collection at Bowood. Yet even this cannot have been painted later than about 1655, to judge by the mellow treatment and the glowing brownish tone, broken only by a few touches of red and brownish green local colour. It is by no means a large picture: it measures barely one metre square, the dimensions agreeing well with the intimate conception of the master. The motive is very simple in itself: a windmill stands on a ruined rampart above a wide moat, to which a road in the foreground leads down; on the further bank are high trees, which are mirrored in the water. But the refinement of the master's method gives grandeur and richness to the picture. By making the mill rise in fanciful outline over the dark walls of the fortress against the glowing evening sky, by reflecting the golden atmosphere on the quiet surface of the water, and so giving a yet more vigorous effect and deeper colour to the dark portion in the centre, he achieves an extraordinary effect, and produces an almost solemn impression, which few who have once seen the picture can forget.



## XVI

### REMBRANDT'S PORTRAITS OF HIMSELF AND PORTRAITS AND STUDIES OF RELATIVES PAINTED FROM 1647 TO 1654



AT no time in his career did the master paint so few portraits of himself as at this period. For nearly ten years, from 1645 to 1654, we know of but one etching in which Rembrandt portrayed himself, the famous plate of 1648, *Rembrandt drawing*, and among the pictures I can point out only four, one of which is a little study.

In Lady (Anthony) Rothschild's collection in London, there is a life-size half-length of *Rembrandt with a Cap over a red Net* (Plate 346). Interesting in illumination and pictorial in treatment as it is, the strong light breaking into the composition from above the head has a somewhat restless effect, which is increased by the scattered patches of colour throughout. The somewhat leering expression, half weary, half watchful, with which the artist looks out at the spectator, is by no means favourable to his appearance. His apparent age, and the treatment and illumination all bear out the date of execution as given in the inscription, 1650. Similar in illumination, but less restless and still more vigorous in colour, is the broad and masterly study of a head in the Civic Museum at Leipzig: *Rembrandt in a broad Cap, his Face in deep Shadow* (Plate 347). This picture is about contemporary with the other, or at any rate, but little later. The most important portrait of himself painted at this period, *Rembrandt in the Dress of a Lanzknecht* (Plate 348) in the Fitzwilliam Museum at Cambridge, is carefully dated 1650. Over a dark purple doublet with wide slashed sleeves the artist wears a dark cuirass with a gold chain across it; in his cap are gaily coloured ostrich plumes. Beside him he holds the magnificent two-handed sword, almost the height of a man, no doubt one of the show-pieces of his collection of armour, which he seems to have enriched this very year with some fine examples of Renaissance work. Just as he painted a portrait of his brother at this time in order to introduce a splendid gilded helmet, so, no doubt, this portrait of himself owes its genesis to the two-handed sword, and the picturesque costume of a Lanzknecht of the time of Charles V. was chosen as harmonising with it. The work, however, has not suffered as a portrait from its fanciful accessories. It is, on the contrary, one of the most faithful and at the same time one of the most attractive portraits of the master

that has come down to us, while the scheme of colour is rich and harmonious, and the execution unusually careful and well-considered. In strong contrast to this picture, we have a portrait in the Cassel Gallery, painted several years later, and apparently bearing the date 1654, the *Rembrandt in a brown Coat with a high Collar* (Plate 349). Very modest in arrangement and colour throughout, there is even a touch of shyness in the expression of the pleasant features. Unhappily this delicate work, though it has lately been skilfully restored, has had a good deal of its original charm destroyed by old re-paints.

All our knowledge of this period, and indeed of the whole of the master's later career, we owe to recent researches among archives bearing upon his acquaintances and the inmates of his house. A vague tradition concerning his mistress Hendrickje Stoffels, who entered his home as a servant in 1649 at latest, and soon took his wife's place in the household, had survived to the eighteenth century; but misled by it, Houbraken ignored Saskia altogether, and transformed "the peasant-girl from Ransdorp" into Rembrandt's wife. An inventory of the master's etchings, drawn up before his death, mentions *Rembrandt's Concubijn* among the plates; which etching is meant by this is certainly not clear (<sup>1</sup>) and we have absolutely no surviving data by which to determine her identity among the master's sitters. But Rembrandt's very subjective conception of his art, the clues afforded us in his earlier life, by the frequent re-appearances of certain personalities in his pictures, and the manner in which he arranged and dressed them in the portraits and studies of certain years, make it possible to determine more or less who were the persons most closely connected with him from his portraits and pictures, when other records fail us. Among these persons was Hendrickje Stoffels. Almost simultaneously with the discovery, about twenty years ago, of the first contemporary records relating to Hendrickje, our attention was called to a number of portraits of a certain young woman, which had hitherto remained for the most part unknown, or at least had passed almost unnoticed. Their similarity one with another, the period at which they were painted, the age of the sitter and her fanciful costume, as well as her appearance in several of the master's subject-pictures, notably those with nude figures, caused me even then to put forward the suggestion that this attractive young woman was no other than Rembrandt's "Concubijn", Hendrickje. The appearance of several other portraits of her, which, like the group first noticed, were painted in the interval from Hendrickje's admission into the household to her death, and portray for the most part a young woman of the age she must have been at the time, added considerable weight to the hypothesis. We may now classify these works as portraits of Hendrickje with just as much plausibility as we identify those of Rembrandt's father and mother,

<sup>1</sup> Dr. Hofstede de Groot believes this plate to be identical with one of the etchings of nude female figures executed in 1659 and 1661, which appear to have been all drawn from the same model (Bartsch, nos. 197, 199, 200, 202). The head of this surly-looking model with very common, faded features, seems to me, however, to show no affinity whatever with the painted studies and portraits which I bring together here, which in dress and arrangement seem to indicate some ordinary model, unrelated in any way to the artist. In all the pictures described, on the other hand, an intimate personal relation may be inferred from the treatment.



and with even more justification than we have shown for the identification of those of his sister.

A masterpiece that has long been exhibited in the Salon Carré of the Louvre, and still retains its place after the recent re-arrangement of the gallery, is a portrait of a young woman, very richly and tastefully dressed, and wearing a furred mantle. Her light brown hair is daintily curled, and fastened together at the back under a little gray velvet cap with narrow ribbons of a brilliant red. The head, which is almost in full light, is not exactly beautiful in detail, but is of a delicate oval shape, with a fresh complexion, and is full of charm. It is drawn and modelled with unusual care. There is something sedate and earnest in the expression; but the fine brown eyes gaze pleasantly and brightly at the spectator. As one of Rembrandt's most beautiful works it fully deserves its place in that chamber of honour, in which it hangs as the companion picture to Leonardo's *Gioconda*. Our interest in the work is increased by the fact that other studies and portraits enable us to identify this attractive figure as Hendrickje Stoffels, Rembrandt's faithful nurse and friend in the dark and lonely years of his later life. The picture is the *Hendrickje Stoffels with a rich Parure of Pearls* (Plate 350). Various indications such as the warm golden light and the chiaroscuro, the peculiar luminous quality of the carnations, out of respect for which only gray and brownish tones have been used elsewhere, and even the little coquettish bunches of bright red ribbon in the hair, enable us to assign the picture to about the year 1650. The age of the sitter agrees with such a date. In the autumn of 1649, when her presence in Rembrandt's house is first attested by contemporary records, she was twenty-three, and in this picture she seems to be about twenty-four or twenty-five. The care with which the master selected and arranged the costume, and the costly ornaments, consisting of a double row of pearls round the arm, and large pear-shaped pearls in dainty settings of pierced silver as ear-rings and pendant, further lead us to suppose that the picture was painted in the first years of the young woman's intimacy with the artist, when Rembrandt, in spite of daily increasing difficulties, was still able to procure such adornments.

The larger picture of *Hendrickje Stoffels in a white Cloak* (Plate 351), in Mr. Charles Morrison's collection at Basildon Park, was painted a year or two later. Its likeness to the Louvre picture strikes the spectator at the first glance. The young woman is just as fresh and winsome as ever, though rather plumper and more matronly. Her costume is no less piquant than before, though less elaborate, for the master has painted her fresh from the bath. She is leaning back comfortably in a chair, in a white cloak of some coarse, furry woollen material, thrown hastily over a chemise open at the breast. A purplish red rug hangs across her knees, and a curtain of cinnabar-red behind her on the left. It is a picture of extraordinary splendour of colour, yet the effect of the carefully painted head and throat is quiet and luminous; though differing widely from the Louvre picture, it is not less beautiful. The treatment and the rich

colour show affinities with a series of pictures painted soon after 1650; and here again the apparent age of the sitter, who can scarcely have been more than twenty-five at the time, proves that it must have been painted from 1650 to 1652. The picture, however, bears, besides the largely written signature, a date, which appears to be 1665 or 1663 (?). But Hendrickje was dead by 1664, and she may even have died in 1663, as she made her will in 1662 during a severe illness. Further, the portraits of her painted about 1660, notably the group of her and her daughter in the Louvre, as *Venus and Amor*, represent her as very much older and stouter at this period. As the signature shews signs of re-touching, it is quite possible that the date was altered in the process, and that it was originally 1651. It is much to be hoped that the careful cleaning which the picture so greatly needs may throw a complete light upon the date of its execution.

Even this portrait is, as far as the motive is concerned, a genre-like study, which only preserves its character of great portraiture by virtue of the master's conception and his art. Several real studies of the same feminine model painted at this period have come down to us, which, as such, give very strong support to the hypothesis that Hendrickje Stoffels was the original both of them and of the portraits. She is represented more or less nude, now in a genre-like composition, now as the model for a scriptural motive, and generally in such a manner as to suggest an intimate connection between the artist and the model. The earliest of these pictures, which is unfortunately much damaged, is in the Glasgow Gallery : *Hendrickje as Rembrandt's nude Model* (Plate 352). It is a broad and swiftly touched piece of improvisation, deep and full in colour, only the luminous female body and the head being carefully modelled. The pleasant features of the young girl, who follows the work on the easel with a genial smile, are peculiarly attractive, and the figure is fresh and youthful. That Rembrandt should have coveted his young servant as a model seems comprehensible enough when we see this picture. The colour and treatment indicate 1650 as the date of execution; and this is borne out by the apparent ages of the artist and of Hendrickje, who looks very little older here than in the Louvre picture, and whose contours seem to preclude the possibility that she was already a mother when this study was painted.

A couple of pictures very similar in motive, in which the same model is recognisable, were painted a few years later. They are dated 1654, and as Hendrickje bore Rembrandt a daughter in October of this year (the only one of his children who survived him), both must have been executed in the early spring. The *Girl Bathing* (Plate 353), a small work in the London National Gallery, is one of Rembrandt's finest achievements as a piece of painting. The frank but by no means offensive sensuality of conception which this picture shares with the so-called *Danaë* of the Hermitage, is

<sup>1</sup> I have carefully examined the signature on two different occasions, for the first time in 1879, and each time I made an identical copy of the inscription. Dr. Hofstede de Groot, however, who has recently examined it afresh, read the first three figures quite distinctly as 1665, but was no longer able to find any trace of the fourth.

modified and ennobled by the master's delicate grasp of the situation, the wonderfully luminous colour, which reflects the glow of late evening, and the transparent *chiaroscuro*, which reveals the half naked figure in all its plastic warmth and vitality through the shades of approaching night. The large *Bathsheba at the Bath* (Plate 354) of the La Caze Collection in the Louvre, is a highly finished study of the nude from Hendrickje, which the master has transformed into a historical picture by the introduction of a few accessories. It lacks the momentary animation, the sketch-like freshness of the little picture in London; but on the other hand, it has a perfection of execution, drawing, modelling, and colour rarely to be found even among the earlier pictures. In these respects, as also in the masterly treatment of the carnations, it is closely akin to the *Danaë* of the Hermitage, and is the only other life-size study of the female nude by the master that has survived. In colour it greatly resembles the *Girl Bathing* of the National Gallery; the flesh stands out in the same brilliant relief against the cool white linen on which the model is seated; a robe of gold brocade, and the dull purple-red costume of the old servant shimmer through the *chiaroscuro*. But certain modifications demanded by the scale of the picture have been made: the light is more subdued, and more evenly distributed, and there is more tone in the scheme of colour; it is only in the hair that there is a vigorous touch of red in the form of a narrow ribbon. The composition is very similar to that of the same subject in the Steengracht Collection at the Hague (cf. vol. IV, Plate 246); but here Bathsheba is represented after she has received David's letter; she crushes it in her hand, and sits lost in thoughts of its contents. The position of the head, almost in sharp profile, is not a very favourable one to Hendrickje, for it displays the round contours and the retreating forehead without the fine eyes to redeem them. The shortness of the lower part of the body, and the ugly legs are also more noticeable here than in the bathing girl, where they are partly hidden by the water, and are made to appear longer and more slender than they really were by its reflections.

Another genre-like and very effective study: *Hendrickje in Bed, drawing back a Curtain*, bears an inscription, the date in which may be read as 1653; the last number is not very distinct. But her age here makes it probable that the date is rather 1657 or 1659, and I shall therefore consider it among the later portraits of Hendrickje.

A group of portrait-studies of a man evidently prematurely old are contemporary with these pictures of Rembrandt's mistress. It is only quite lately that they have become generally known. Two of them are dated 1650, another 1654. The age of the sitter, and the treatment alike point to the beginning of this period as the time of execution of the undated examples. When these portraits were noticed in earlier times, and when attention was first called to them of late, their general resemblance to Rembrandt himself caused it to be suggested that they were painted from the artist, or that they were portraits of his father. Both hypotheses were found to be untenable



on due comparison with other works, but it is manifest that the features of the sitter are very like those of Rembrandt, especially in his later portraits. The shape of the head, the structure of the nose, the eyes, and the whole of the lower part of the face, notably the tightly closed, thin-lipped mouth with its scanty moustache, show the strongest family likeness to the master. The man portrayed, however, had been aged and worn by hard work and poverty, perhaps also by illness; his look and mien lack the intellectual animation that sparkles in Rembrandt's eyes; as compared with him, he looks like a man of the people, a mere artisan. It is only natural to search among Rembrandt's nearest of kin for this double of his, whom, as far as we know at present, he portrayed no less than seven times within a short interval, whereas he rarely painted ordinary models more than once. As only one of Rembrandt's brothers was still living at this period, Adriaen Harmensz (born in 1597 or 1598, died in 1654), we may reasonably presume that these studies are portraits of him. Adriaen was originally a shoemaker; on the death of his eldest brother, about 1640, he took over the paternal mill at Leyden, which appears to have brought him in very little, for in his last years he was obliged to sell his half of the property, and he died in debt. Rembrandt, who had inherited a half share in the mill from his mother, had sold it, but necessity must have compelled his brother to turn to him for help. He was probably an inmate of Rembrandt's home for some time in 1650, for nearly all the portraits and studies were painted this year. Be this as it may, the distance between Amsterdam and Leyden is so short, that the separate domiciles of the brothers furnish no real argument against our contention.

The portrait of *Rembrandt's Brother with disordered Hair* (Plate 355), dated 1650, was acquired a few years ago for the Royal Gallery at the Hague. It shows a high degree of mastery in the easy drawing, the decisive modelling of the planes, and the delicate observation displayed in the treatment of the light, which only falls full on the right temple, illuminating the rest of the face by a variety of reflections and straggling gleams. At a first glance, the picture seems to have been dashed off rapidly, with consummate firmness. The dark mantle and the brownish red coat beneath it are completed with a few sweeping strokes, and the dull brownish ground is very skilfully left untouched in the penumbra, or brushed over very slightly. It is not till we examine the picture closely that we see with what care the rich high lights in the head have been worked over and over again, how elaborately the tones are superposed or juxtaposed, and how the magnificent verity of the general effect is won by this brilliant mosaic of small spots of colour on a dark ground. Another study, *Rembrandt's Brother in a gilded Helmet* (Plate 356), also made its first appearance in the market about ten years ago; as the property of the Kaiser-Friedrich-Museums-Verein, it is now exhibited in the Berlin Gallery. The model is the same, and of the same age as in the Hague picture; he is painted in a steel gorget, and a high chased and gilded helmet, with a short plume of coloured feathers. The rendering of the helmet was evidently the master's



main concern here. The sunlight falls full upon it, making it sparkle and glitter like a pile of jewels. It is an artistic masterpiece of its kind. This fanciful effect of colour and light is achieved by an actual modelling of the forms in a very loaded impasto, by leaving the background uniformly black, and by keeping down the flesh-tones of the face, which is illumined by a fitful ray of subdued light, to an almost livid tint. The head, however, is by no means neglected; on the contrary, the artist has used the very richness and splendour of the helmet as a means whereby to emphasise the individuality and temperament of the wearer. The careworn, haggard features, the ashen complexion, peculiar to millers, but accentuated in this case by the characteristic type, the thin, wrinkled skin, lying in loose, fleshless folds over the bones, the infinity of delicate gradations of colour within the grey carnations, are all so subtly observed, so freely and consummately rendered, and so welded into unity with the helmet, and the sketchily treated costume — a steel gorget over a doublet of deep red — the brooding melancholy of the expression is so much enhanced by the contrast of the gleaming splendour of the helmet, that one can almost believe, on closer examination, that Rembrandt invented the helmet and all the accessories in order to bring out the character of the head. Such studies, which in the master's hand invariably become complete presentments of character, are not the least among the evidences of his genius. Who among the artists of the nineteenth century has even approached such results in his studies?

A third large study of the same period, *Rembrandt's Brother with a Medallion on a gold Chain* (Plate 357), is in Count Felix Nicolas Potocki's collection in Paris. Bright sunshine falls from the left on the head, and touches the face, which is fresher and more cheerful here than in the other examples. The plate by G. F. Schmidt after this picture was probably made, not from the original, but from one of the old copies, such as those in the Earl of Northbrook's collection, London, and Herr W. Weisbach's collection, Berlin. A bust portrait, also engraved by Schmidt, was probably painted the same year, to judge by the age and appearance of the sitter, but the original has disappeared.

Another genre-like study, *Rembrandt's Brother with an Eyeglass in his right Hand* (Plate 358), appeared in the market about eight years ago in London, together with its companion-picture, *An old Woman holding up a Book* (Plate 359). Both are now in M. Jules Porgès' collection in Paris. Their likeness to the Hague picture makes it probable that these studies too were painted in 1650. The genre-like treatment, especially of the old woman, the strong local colour, and the unimportant chiaroscuro, which again are most striking in the drawing and handling of the somewhat uninteresting female head, caused some discussion as to their authenticity when they first came into notice, more especially as they are not signed. Nicolaes Maes was suggested as their author, and in fact, his early life-size genre figures have a good deal in common with them, notably with the female study. But this ascription will not hold, I think, after

a close examination of the pictures. The drawing and modelling are too masterly for Maes, especially in the man's head, the handling of which is thoroughly characteristic of Rembrandt at this period. It is possible that, as we have shewn was the case with certain pictures of about 1635, a pupil, perhaps Maes, painted these two studies from designs by the master, who afterwards worked upon them. If this hypothesis be accepted, it must be further extended to the beautiful study of an old woman, seated, belonging to Professor Martius of Kiel (cf. p. 33), a work very closely akin to the female portrait in M. Porgès' collection. The grounds for such an assumption are hardly solid enough at present, for I can point to no other pictures of Rembrandt's later period, in which such a collaboration of pupils could be even suggested. Nor can we recognise two distinct hands clearly enough in the pictures in question, to insist upon any such hypothesis very strongly.

In addition to this imposing group of studies of Adriaen, all of which we are justified in referring to the year 1650, and indeed to a comparatively short period of this year, one portrait only of a later period is known to us, the *Rembrandt's Brother in a wide Cap* (Plate 360) in the Hermitage at St. Petersburg. It is dated 1654. We are told that Adriaen died this very year, and we can readily believe it when we look at the picture. The features have aged very much in the four years; the eyes have a weary, suffering expression. The picture is painted with a kind of hasty breadth, with full, sweeping, unfused strokes of the brush, in a manner akin to the later style of Frans Hals. Certain red and yellow tones appear among the predominant grays and browns of the carnations; the outline of the coarse hands is roughly indicated. The grayish background, of a lighter tone than usual, is enlivened by several reddish patches. The illumination of the head is very refined; a bright ray of sunshine falls on the right side, while the other and the strongly shadowed brow are lighted up in very piquant fashion by the flicker of the reflections.



XVII  
PORTRAITS OF FRIENDS  
AND PORTRAITS PAINTED TO ORDER  
FROM 1647 TO 1654



AMONG the comparatively small number of portraits of persons outside the artist's own family circle painted at this period, very few seem to have been commissions from patrons. The majority represent acquaintances; no longer divines, as in Saskia's time, but mostly artists and doctors, whom Rembrandt painted out of friendship, or because of his personal interest in them. He was therefore able to follow his own inclination in their conception and treatment.

Two of the earliest of these portraits are designs for elaborate etchings of friends, a considerable number of which Rembrandt executed during these years. The hasty sketch for the composition of the etching of his patron, Jan Six, aged 29, has already been mentioned (cf. p. 4, Plate 319). For the portrait etching of *The Jewish Doctor, Ephraim Bonus* executed the same year (1647), there is also a little study in oil (Plate 361), the same size as the plate, but reversed, a detail which conclusively shews it to have been made in preparation for the etching. It is a little masterpiece of lively characterisation, enamel-like colour, and vivid illumination. The light falls across the head, sharply illuminating the white collar, from which an infinity of reflections touch the face. The picture is in the possession of the Six family at Amsterdam, no doubt its original owners, for it was included in the Willem Six sale in 1734. Rembrandt may have made the sitter's acquaintance at Six' house.

Two larger portraits in the Duke of Westminster's collection at Grosvenor House are also dated 1647. They are the *Man with a pointed Beard and a broad-brimmed Hat* (Plate 362), and the *Young Woman with folded Hands* (Plate 363), traditionally known as portraits of the painter Nicolaes Berchem and his wife. The fallacy of such an identification is manifest from the age of the male sitter, who is evidently a man well over forty, whereas Berchem was only twenty-seven in 1647. To judge by their costumes (the woman, a characteristically Dutch type, wears no ornament of any kind), the originals were probably some homely middle-class couple of the status of Rembrandt's "Gilder", Herman Doomer. Both pictures are soft and fat in treatment, and very luminous in colour; the male portrait is remarkable for its delicate gray tone. The

somewhat commonplace female portrait is marked by a defect of drawing in the foreshortening of the head very unusual in Rembrandt's work.

Two larger portraits of artists were probably painted not much later than these; they certainly date from the end of the "forties". One, which passed from Lord Carrington's collection to that of Mr. J. Pierpont Morgan of London a year or two ago, represents *A young Painter with long curly Hair about to draw* (Plate 364). With his left hand, which encircles a little inkstand, he holds a portfolio; resting his right hand with the pen upon it, and knitting his brows under the shadow of his dark cap, he looks fixedly at the object he is about to draw. Conception and arrangement were no less life-like and individual than colour and illumination before the picture was reduced to its present state by an unskilful restoration. We should like to be able to fix the identity of this handsome youth with the sympathetic features. The rich merchant Jan van de Cappelle, who became, under Rembrandt's influence, one of the most distinguished of the Dutch marine painters, was of about the same age, and as we learn from the inventory of his property, Rembrandt painted him. But there is nothing to shew that this was the portrait in question. Nor do we know anything more definite of the second picture, the *Young Painter in a high Hat, holding his Sketch-Book in his Hands* (Plate 365), formerly in Lord Carlisle's collection, from which it passed into that of Mr. H. C. Frick of Pittsburg. It was once supposed to be a portrait of Leonhard Bramer, who, however, was twice the age of the sitter at the time when the picture was painted. The composition is like that of Mr. Morgan's picture, but the attitude and expression are more strictly portrait-like; the sketch-book and pencil are merely accessories serving to characterise the sitter. The light, which glides from the head on to the book, is not very strong; the upper part of the face, as is usual in portraits of this period, is in shadow.

A little known though much talked of large *Equestrian Portrait of a young Man* (Plate 366), belonging to Earl Cowper at Panshanger, must have been painted in 1649, if it really represents Marshal Turenne, under which name it appeared at the sale of Count von Plettenberg's collection at Amsterdam as early as 1738. I was unable to discover either date or signature on this picture, the varnish of which is very much sunk in. It hangs in a dark place, and had to be photographed under these unfavourable conditions. It appears, however, to be in good preservation. The treatment and colour, as well as the costume, certainly indicate 1649, at which date Turenne spent a month at Amsterdam, his only visit to Holland. Yet it seems hardly likely that Turenne would have sat to Rembrandt, whose conduct just at this time had involved him in various undignified lawsuits, and who was in consequence entirely ostracised by the aristocratic world. But more than this, the features of the sitter seem to me quite unlike those of the French hero, as known to us by Nanteuil's plate after Philippe de Champaigne's portrait. Turenne was thirty-eight in 1649; but the cavalier of the portrait looks barely thirty. His round, broad face, long, light brown curly hair, and



short up-turned moustaches make up an essentially Dutch type, with which the refined features of the French general have little indeed in common. A very marked characteristic of Turenne's face are the bushy eyebrows, growing thickly over a pair of deep-set eyes; the Panshanger horseman, on the contrary, has peculiarly high, arched eyebrows, and thick eye-lids. The costume, again, is not French in style; it consists of a dull yellow (orange) leather jerkin, a broad-brimmed plumed hat, and a brown and white scarf, without insignia of any kind to denote the French officer or marshal. The elegant carriage with servants in laced liveries in the background on the left, approaching a park-gate, seem rather to indicate some Dutchman of distinction, whose portrait was painted at his country-seat, than the famous guest of the Prince of the Netherlands. If it were cleaned and re-varnished, the picture would be highly effective, though the heavy dark gray charger at the gallop is rather wooden in form. The self-conscious figure of the young horseman stands out in energetic and luminous relief from the dark background, in which various details vaguely and fancifully indicated, such as the carriage, and a servant in attendance on the rider, only come to light on close investigation. By methods peculiar to himself, Rembrandt here solved the difficult problem of producing a quiet unity of effect in the unusual dimensions with as much ease and mastery as Titian or Velazquez.

No portrait painted in 1650 or 1651 is known to us so far. The earliest of those executed in the "fifties" is that of *Nicolaes Bruynningh* (Plate 367) in the Cassel Gallery, painted in 1652, if the catalogue gives the date correctly. It was known by this name as early as 1728, when Valerius Reuver of Delft took the picture in exchange from the widow of Jan Graswinkel. One Bruynningh was secretary in 1657 to the Bankruptcy Court, with which Rembrandt was only too intimately connected, though not, as yet, in 1652. The last figure of the date is not very distinct; but at the time of its acquisition by Valerius Reuver, mention was made of its having been painted in 1652. The technique and the illumination also make this date a probable one. The peculiar ray of light that touches the face as it falls across it with a rich play of light and shade is just as characteristic of this period as is the soft handling, and the extraordinarily luminous quality of the flesh, which is accentuated here by the light brown hair with its reddish high lights, enframing the comely face and falling loosely across the forehead, while the whole figure in its colourless dark costume is kept in shadow. The master has rendered the young man's sympathetic features, his genial expression and winning smile so delicately and so impressively, that the spectator finds it difficult to turn away from the picture. The first memory called up by any mention of the Cassel Gallery is a vision of this noble head with its dreamy gaze. In few of his portraits does Rembrandt so completely attain the zenith of his art, or reach the heart more unerringly; no other painter has even tried to approach him in this domain.

The portrait of *A Young Man with long light brown Hair* (Plate 368) in Mr. Alexander Henderson's collection at Buscot Park is akin to the Cassel picture in conception, and

in the treatment of the light. It was known in the English collection to which it belonged during the nineteenth century by the very unwarrantable title of *The Burgomaster Six*, to whom it bears not the slightest resemblance, and was classed as the companion-picture to a portrait of a woman a good deal older than the male sitter, painted some ten or twelve years earlier (cf. vol. IV, Plate 289). The head only is fully illuminated, and this by a fitful ray of light; but out of consideration for the pale brown hair the master has made it a good deal brighter than in the *Bruyningh*, treating it as sunlight breaking into an interior. The handling is more elaborate here, the carnations fairer; the expression of the insignificant features with their almost frightened look is very convincing, but without any special charm.

Among the various pictures of old women of this period in the Hermitage at St. Petersburg, one is manifestly a portrait, the *Old Lady in a velvet Hood, her Hands folded* (Plate 369). Here again the illumination is a wandering ray of sunshine, but it is fairly equally distributed over the face; it lights up the figure in its rich, full-toned winter costume, and falls full on the hands folded over the fur. This picture is drawn and executed with unusual care, even in the less important parts; and this loving elaboration harmonises with the intimate conception, which combines a depth and delicacy of emotion with absolute sincerity of characterisation in a manner not often paralleled, even in Rembrandt's portraits. To judge by the picturesque costume, so suggestive of the master's artistic wardrobe, the sitter was a familiar of his house. The picture seems to me to have been painted soon after 1650.

Two imposing portraits of persons of social distinction belong to the year 1654. One of these, the *Jan Six*, is a well-known and highly esteemed example, whereas *The Standard-Bearer with a wide Sash* (Plate 370), from Warwick Castle, lately sold to Mr. George J. Gould of New York, is still unidentified. An elderly man, whose pleasant features are enframed in long gray hair, wearing a sash and bandolier over his rich costume, carries a red and yellow banner with the arms of Amsterdam across his shoulder, standing in a semi-military attitude. The original was evidently the standard-bearer of one of the Amsterdam shooting-guilds, whose identity might no doubt be established from the archives of the year in which the picture was painted. The rich colour and the strong yet restful illumination denote a portrait painted to order. Compared with this, the *Burgomaster Jan Six* (Plate 371), which is still in the possession of the Six family at Amsterdam, seems almost sketchy. With the exception of the consummately modelled head, illumined by a subdued ray of light, the picture is painted *al primo*, with broad, fat strokes of the brush. The wide gold trimming on the red cloak is indicated by a few rough touches, and the gloves, the cuffs, and the buttons of the mouse-coloured doublet are treated in the same fashion. The scheme of colour is very delicate and an unusual one on Rembrandt's palette, with strong local effects, in spite of which, the faintly illuminated head, lighted by reflections from the luminous surface of the flat collar, dominates the composition. The refined features, enframed

in soft, silky curling hair, the earnest eyes gazing out thoughtfully at the spectator, are at once full of distinction, and highly sympathetic. Six was only twenty-six in 1654, despite his premature appearance of age. (Smith (Catalogue Raisonné) describes him as a man of from 60 to 65 in this picture while Vondel sings thus of it : "so maelt men Six in't bloeiendst van zyn jeught!") Out of the fulness of his gratitude and veneration for this highly placed man, with whom he had been closely connected for years, and who no doubt gave him a perfectly free hand in the matter, Rembrandt sought to render him in his person and in his character as he knew him, and as he was capable of showing him to the world. A masterpiece of colour and execution, the picture is no less perfect as a portrayal of the mind and character of the sitter. In this work, the artist raised a monument to his patron that has made him famous for all time.



XVIII  
STUDIES OF HEADS AND FIGURES  
PAINTED FROM 1630 TO 1654



THE number of studies, for the most part of larger size and treated in the manner of portraits or genre, which Rembrandt painted towards the middle of the decade from 1650 to 1660 is very large. If we include the portraits of his brother, which are of the same character, we may instance some fifty works of this class. Among them are many of the artist's masterpieces. In view of the sketchy, flowing touch, and the very slight divergencies in colour, technique, and conception that marked the works of these ten years, it is difficult to determine whether individual pictures that bear no dates were painted before or after 1655. Nevertheless, the by no means inconsiderable number of dated works of this period, the inscriptions on which it has been possible to examine closely of late years, notably at the various Rembrandt Exhibitions, have enabled us to fix the determining characteristics of works painted between 1650 and 1655 as follows: a broad, soft, loose touch; light breaking into the composition from above or from one side, glancing off the head, and producing a varied play of rich reflections; full, powerful colour, with local tints for the most part sparingly used, and consisting mainly of a warm brown and red. The carnations, on the other hand, are peculiarly rich in tones which are superposed and juxtaposed in the most piquant fashion, with a very subtle observation of the brilliant light and the strong shadow broken by manifold reflections, especially in the head.

Midway between 1640 and 1650 (about 1643-1647), we noted a considerable number of small studies, mostly of male heads, painted almost entirely in a monochrome of brown (cf. vol. IV, pp. 41 *et seq.*). Such studies no longer appear in later years; and there is a notable absence of studies of heads for the years immediately preceding 1650. The first works of the kind that we encounter at the later period (<sup>1</sup>) are also heads on rather a small scale, but very different in treatment: the brushing is fat and loaded, the colour strong, and the illumination very vigorous. The pictures I include in this group seem, from the attitudes and expression of the sitters, to have been studies for Biblical compositions. The *Study of an old Man with a white Beard, looking down*, in the Dublin Gallery (Plate 372), was no doubt painted from the same model as the Jacob in the *Bloody Coat* belonging to Lord Derby (cf. Plate 335); it was

<sup>1</sup> The portrait of the artist himself at Leipzig belongs to this category. Cf. p. 15 above.



perhaps a first study for this figure. We may therefore assign this head, remarkable for the picturesque treatment and the vigorous colour of the noble face with its framework of gleaming white hair and beard, to about the year 1650 or 1651. The more or less contemporary small studies of female heads, such as that of the *Young Girl looking down* (Plate 373), belonging to Sir Charles Turner of London, and that of the *Girl in Distress looking aside* (Plate 374), in Baron Albert von Oppenheim's collection at Cologne, are of much the same character; both these examples are vigorous in colour, and broadly modelled in a fat impasto. Another work of about the same date is the somewhat perfunctory *Study of an old Woman with folded Hands* (Plate 375) owned by Dr. A. Bredius at the Hague. Two life-size busts of old men are further certified as works of this period by their signatures and dates: *An old Man with a grizzled Beard in a red Cap* (Plate 376), belonging to Mr. George J. Gould, of New York, dated 1650, and the *White-bearded old Man with scanty Hair* (Plate 377) in Baron von Speck-Sternburg's collection at Lütschena, which bears the date 1651. Two other life-size studies of heads may also be plausibly assigned to this period. The *Head of an old Man with a white Beard* (Plate 378), in M. Léon Bonnat's collection, Paris, is simple in motive, but life-like in conception, and very broadly painted. Highly picturesque and effective is the *Bust of an elderly bearded Man with a Roll of Paper in his Hand* (Plate 379), in the Civic Gallery at Strasburg. The fitful light, which leaves the eyes in shadow, is as characteristic of this period as the fat impasto, and the rich, deep-toned reds and yellows of the colour. The handling is extraordinarily broad and masterly; with each stroke of the brush some form is boldly and firmly indicated.

We are on firmer ground as regards the exact period of execution when we come to the large studies of figures, some genre-like in arrangement, some treated in the historical style, which form the majority of the pictures painted during these years; more than half of them are dated. They also furnish us with data for the determination of the years of undated pictures of this kind, as well as of the studies of heads grouped together above. In the Duke of Devonshire's collection in London there is an *Old Man with a pointed Beard, in a white Collar, seated* (Plate 380); he has fine, though sunken features, and his sorrowful eyes gaze out vaguely into distance. The head is very carefully finished, and the highly original, brilliantly illuminated collar of rough woollen material having much the effect of ermine, gives an appearance of glow and richness to the carnations, in spite of the pallor of the complexion. A reddish brown cloak, a dull brown doublet and background, and a rich black cap complete the very effective and piquant harmony. The picture is dated 1651. A similar picture, a little larger and painted in the following year, is also in the Devonshire House Collection, the *Old Man in an Arm-Chair, musing, his Head resting on his right Hand* (Plate 381). This is as broad and sketchy as the other is careful, a most original and masterly study of illumination; a subdued light from behind just touches the face, which is further lighted up by reflections here and there. The effect of colour is, however, peculiarly rich, a

harmony of warm reds, browns, and yellows, while in arrangement and expression, the study is a perfect and complete picture, an image of self-absorbed and meditative old age. Did the master intend it for some thing more than a mere study of an old man? The costume gives no hint of any such design, but the arrangement and conception seem to affirm it. Indeed, just about this time the master painted another figure of an old man, very closely akin to this in conception, which he characterised as St. Paul by the introduction of a great sword. This *Apostle Paul seated at a Writing-Table* (Plate 382), is at present in the possession of Lord Wimborne at Camford Manor. Here too a subdued light glances off the head, which rests on the left hand, and falls upon a letter to one of the Christian communities founded by the apostle, over which he sits in deep thought. As in its arrangement and illumination, so also in its colour scheme of muffled reds, browns and dull greens, this work resembles the Devonshire House picture, and the treatment is almost as broad and fat as in the latter, so that we shall be justified in considering the two as contemporary. If the varnish were restored in the *St. Paul*, as has lately been done in the other picture, it would make the same grandiose and harmonious impression.

A picture, the date, and even indeed, the authenticity of which have been much contested, may be safely referred to this period, from its affinity with the two last examples. This is the *Old Man at a Writing-Table with a set Square in his left Hand* (Plate 383), in the Cassel Gallery. Recently, when the picture was cleaned, the inscription, with the exception of the date, 1656, disappeared under the liquid, shewing the signature to have been a later addition. It was manifestly an eighteenth century inscription; but we may suppose that in this case, as in that of many other of Rembrandt's pictures, which were restored at an early date, the original inscription, having disappeared somehow, was copied, coarsely and hastily, no doubt, by the renovator. The date 1656 itself is by no means above suspicion. The bright sunshine from above on one side, that touches the head and face, shedding a flickering light over the shadowed figure, and falling full on the paper upon the table, the rich colour, in which the red and yellow of the dappled foxskin and the dull violet-red mantle play the principal part, and the mellow handling correspond to the illumination and the colour of the pictures just described, with which the Cassel example has further in common the expression of the face, with its undecided look, as well as the conception and arrangement. The handsome model with his grizzled fair hair and beard sits thoughtfully at the writing-table, his pen in his hand; as he holds a set square in his left hand, the picture was known at one time as *The Architect*, an obviously misleading title, for the work is clearly not a portrait, but a character-study of an old man. The resemblance to Lord Wimborne's *St. Paul* in costume and arrangement makes it probable that this work also represents a scriptural character, perhaps a St. Bartholomew.

A large and stately picture in the National Gallery known by the absurd title of *A Jewish Merchant* represents *An old Man, seated, with a Stick in his Hands* (Plate 384).

A dark varnish, and a layer of London dirt a century old obscure the effect of this fine work, and make a due appreciation of its free and masterly handling impossible; judicious cleaning would transform it into one of the most magnificent examples of the master in the gallery. The head of the bearded old man recalls those of the dignified studies of Rabbis painted about 1645. But the silk robe with its wide slashed sleeves, a costume almost identical with that in the *Parable of the unrighteous Servant* in the Wallace Museum painted about 1650 (cf. Plate 339), the manner in which the subdued sunlight falls into the composition from the left, and glances off the head and figure, and the free and picturesque arrangement, point to 1650 or a little later as the date of this work.

The most important and imposing picture of this class, the *Bearded Man with a Bust of Homer* (Plate 385), painted in 1653, passed not long ago from an English amateur into one of the private collections richest in examples of Rembrandt, that of M. Rodolphe Kann of Paris. An elderly man with noble features and a dark beard looks earnestly and reverently at a bust of Homer standing before him, on which he lays his right hand. Over his dark doublet he wears a long mantle or robe of thin gold-embroidered stuff, thrown open in front, and a long gold chain, passed several times round his neck. A wide black biretta surmounts the dark cap on his head. The light touches a small portion of the face only, and is concentrated on the wide sleeves of the over-dress, leaving all the rest in penumbra or shadow. In the light parts the execution is almost careful, and the colour is wonderfully luminous. It gives us the impression that the master, now at the zenith of his powers, had here attempted an achievement of an exceptional kind. Those who have suggested the famous Dutch poet and historian, Pieter C. Hooft, as the original of the picture, have shown but little critical acumen, for Hooft was no longer living when the picture was painted, and his features bear not the least resemblance to those of the man here represented; but such a suggestion bears witness to the significant and monumental character of the conception. The kindred studies of old men, which we have grouped together here, and which we shall find among the productions of the following years, together with Rembrandt's manner of conception and *mise-en-scène* at this period, all combine to convince us that in this work again we have simply one of the master's character-studies, a study in which he perhaps expressed his own ideal of a poet or man of learning.

In the following year, 1654, one of the most prolific of his life, Rembrandt produced another of these pictures of men, very much like the *Poet*. Were it not that the white-bearded model looks at least ten years older than the man with the bust of Homer, and that the two works are so nearly contemporary, we might suppose them to represent the same person. The later picture is the famous *Old Man with a white Beard, holding a Book in his right Hand* (Plate 386), in the Dresden Gallery, one of the most important and attractive of the master's works by virtue of its illumination, the luminous splendour of its colour, the striking and vigorous individuality of the sitter and the broad, masterly



treatment. The light is more concentrated here; it no longer falls from the side, from behind, or from above across the head, but strikes it almost from the front, an arrangement which we find in most of the other pictures painted this year, and one to which the master reverted and to which he adhered for the most part from this time forth. It recurs in the large and beautiful picture of an *Old Man with a long white Beard, seated, wearing a broad Cap, his Hands folded* (Plate 387), in the Hermitage at St. Petersburg, which differs little from the Dresden picture in its broad fat *al primo* treatment, the plain costume, the subdued colour, which enhances the luminous quality of the carnations, and the simple, portrait-like arrangement. Another and still more effective study of an old man in the Hermitage is treated in the same manner, in the style of a simple portrait. This is the *Old Man in a close-fitting Cap, seated, with folded Hands* (Plate 388), a powerful figure with large limbs, and a fresh complexion, the florid tints of which are enforced by the short white beard and the red coat; the attitude and expression are full of vigour and energy, in spite of the advanced age of the sitter. The fat impasto, and the broad and confident handling are very like those of the other study of an old man just described; but the light, falling sharply into the composition from the left, illuminates little more than the right cheek, a difference which marks the picture as, in all probability, a work of a year or two earlier.

A pair of little studies of a gray-bearded old man, full-length, both painted from the same model, seem to have been made in preparation for some character in an Old Testament subject. They are very much alike; the arrangement, and the attitude of the figure, seated in a large arm-chair, are almost identical. The more important of the two is the example in the Berlin Gallery, a *Study of an old Man with a red furred Cap and a long Stick* (Plate 389), distinguished by its rich colour, golden tone, and broad, masterly handling. The *Study of an old Man in a high furred Cap and a long Stick, seated before a Curtain* (Plate 390), in Sir Francis Cook's collection at Richmond, is in comparison so dull in colour and so lifeless in illumination, that it might easily be taken for a copy at a first glance. But a good deal of the unfavourable impression it produces due to the bad condition of the picture, which does not tally with the Berlin example in any part, the latter being obviously the later and more complete of the two. Yet Sir Francis Cook's study is too characteristic of the master at this period in drawing and modelling to be pronounced a copy or a school-piece with any certainty. Both studies, to judge by the handling and illumination, were painted in 1652 or 1653, as moreover is conclusively shown by a comparison of them with the Duke of Devonshire's very similar example, dated 1652, the *Old Man leaning his Head on his Hand*. Surugue's plate was made probably from Sir Francis Cook's example, then in the Devence Collection.

Hardly less numerous than these studies of old men are the very similar female studies, of the same period, mainly of elderly women, painted for the most part in 1654. Two character-pictures in private collections are, indeed, rather earlier than this.



Their dates may be more exactly determined. The *Old Woman in Profile with a wide Head-Cloth* (Plate 391), in Professor G. Martius' collection at Kiel, is known to me only by the photograph. The deep olive-green of the lined drapery, which covers the head and shoulders, the rounded folds of the stuff, and the careful, somewhat elaborate handling, are unusual for Rembrandt, but the conception, the arrangement, and the illumination make it difficult to admit the authorship of any other master. The catalogue of the Rembrandt Exhibition at Amsterdam gave 1640 as the approximate date of the picture. But I should be inclined, from the costume, the freedom of the treatment, and the illumination, to place it some eight or nine years later. The other example is the *Old Woman in an Armchair, with a Bible on her Lap* (Plate 392), a much larger picture, in M. Jules Porgès' collection, Paris. In contrast to the deep-toned and faintly illuminated study just described, this is rich and bright in colour, and the light is full and suffused. The expression and attitude are extremely sympathetic; the colour is splendid and harmonious, yellow and red predominating in the local tints. A very striking detail is the curiously wooden and emaciated left hand. It may possibly have been left unfinished.

Two well-known pictures of an old woman who seems also to have been the model for one or two later studies date from 1654. The *Old Woman in an Armchair with a black Head-Cloth* (Plate 393), in the Hermitage at St. Petersburg, is marked by the same broad, fat handling that distinguishes the studies of old men painted this same year. On close inspection, the carnations are found to make up a many-coloured mosaic of tones, for the most part juxtaposed without any fusion. By means of the fully illuminated white kerchief, the mass of light is extended with fairly even brilliance from the head to the hands on the lap; the deep black velvet hood, the gray-brown mantle, and the red sleeves over the strong green cushion, against a rather light brown background, make up a scheme of colour extraordinarily powerful and harmonious. The expression of contemplative calm and spiritual peace after the sorrows and sufferings of a long life that has stamped itself on the furrowed but once beautiful features, appeals to the spectator with convincing force as he gazes at the frank and open face. The second and smaller example, an *Old Woman in a red Head-Cloth* (Plate 394), is also among the treasures of the Hermitage. No less beautiful and striking than the preceding picture, it is even more thoroughly picturesque in conception, in spite of its more careful treatment. The rich colour-scheme is deeper in tone than that of the larger example. A third picture, painted apparently from the same sitter, the *Old Woman in a black Head-Cloth, reading* (Plate 395), in the Duke of Buccleuch's collection in London, is hardly inferior to the last two works in picturesqueness of conception, in vigour of colour, and in delicacy of illumination, though the more genre-like arrangement makes it perhaps less fascinating to the spectator. A fourth study, the *Old Woman in a Head-Cloth with a gold-coloured Lining* (Plate 396), in Count Moltke's collection at Copenhagen, is less happy in the treatment of the figure, and of the hastily indicated

hands. The manner in which the master has lighted up the partially shadowed head by the reflections from the gleaming golden-yellow lining of the black head-cloth is very characteristic. The head of the reading old woman belonging to the Duke of Buccleuch is relieved in the same manner by an infinity of reflections from the book and from the brilliantly illuminated white kerchief.

Together with these studies of old age, the master painted a few genre-like pictures of young girls, very similar to those executed about 1645. The *Young Girl in a red Jacket leaning against a Window-Frame* (Plate 397), in the Stockholm Gallery, is dated 1651. The very powerful effect of colour in this picture is enhanced by the dark background against which the figure stands. The strongly individual head, the dark disordered hair of which is drawn together at the back into a golden-yellow cap, is piquantly illuminated by a stray beam of evening sunshine. The deep cinnabar-red jacket contrasts with the brilliantly lighted shirt, which has opened a little in front, showing a pearl necklace and a black ribbon (probably attached to a ring or an eyeglass), on the bare throat. Broadly and even hastily painted in the minor parts, especially in the left hand, the picture is very delicately executed in portions of the head. A similar work in the Hermitage, the *Young Maid-Servant with the Broom* (Plate 398), is generally accepted as a study of the same model. I cannot concur in this opinion. As the young girl in the Stockholm picture is evidently a good deal the older of the two, and as, nevertheless, it is dated 1651, while the St. Petersburg example bears the date 1654, we should, if we accepted the hypothesis, have to assume either that both inscriptions were false, or that they had been altered. The former is certainly not the case. Both the signature and the date are perfectly genuine on both pictures, though in the St. Petersburg example the inscription was no doubt touched up at an early period. But the original figures are still so far legible, that they may be recognised as 1654 or 1651, and after repeated examinations, 1654 seemed to me the right reading. The broad, loose handling, akin to that of the old man with the broad cap at St. Petersburg (see Plate 387) and similar pictures of the same period, also agrees with this date. But even if both pictures were painted in 1651, the difference of age in the sitters precludes the idea that they both represent the same girl. The St. Petersburg maiden is a child of from twelve to thirteen, fair and florid, with a broad, turned-up nose and deep-set eyes, whereas the Stockholm damsel is a fully developed young woman, well over twenty, whose full face with its arched forehead, dark, prominent eyes and brown hair bears no likeness whatever to the little blonde. It is also evident that the Stockholm picture can represent no ordinary kitchen-maid, for, as the accessories in a whole series of similar works show us, Rembrandt never decked out humble models in no way connected with him with costly ornaments, such as the string of large pearls here. They would have been strangely incongruous in the portrait of a poor maid-servant. The conception generally, the careless evening-dress, and the manner in which the sitter gazes at the spectator (i. e. the model gazes at the painter) seem to me evidences

that this young woman was some one closely connected with the master. May this not be a genre-like portrait of Hendrickje Stoffels, who was four or five and twenty in 1651? Neither the appearance nor the age of the girl seem to me incompatible with such an assumption; indeed, the later portraits, such as the Hendrickje at the window in the Berlin Gallery, M. Rodolphe Kann's beautiful study of 1661, and even the so-called Venus in the Louvre, may, to my mind, well represent the same figure, ten years older. This notion, which has constantly recurred to me for years past on comparison of the various pictures, I now put forward to stand the test of contentions that may be brought forward against it.

A picture the master seems to have lingered over with special pleasure is the study of a *Young Girl in a red Cap at a Window, drawing back a Curtain* (Plate 399), belonging to Sir Matthew White Ridley, London. The rich costume, evidently designed by the painter, resembles that of the Saskia in the Berlin Gallery (cf. vol. IV, Plate 265) and the so-called Jewish Bride in the Lanckoronski Collection at Vienna (cf. vol. IV, Plate 299), but the colours are stronger and more emphatic, the carnations warmer and more luminous, the handling unusually fused and careful, as in the fine portrait of 1650 of the painter himself in the costume of a Lanzknecht. The picture must therefore be referred to this year, or a little earlier. The sitter, a young girl of about twenty, has a remarkably high, arched forehead, a broad face, and somewhat oblique eyes, the lids of which are very slightly opened. But her pleasant glance and half roguish expression, combined with her fresh, youthful colouring, give her a certain charm, and enhance the fascination of a picture which would rank high among the master's achievements for its purely pictorial qualities. This figure seems to me quite unlike Hendrickje or any other of the women painted by Rembrandt, as far as these are known to us at present.

There is yet another picture of this period in the Hermitage, which offers peculiar difficulties to the student, the *Young Woman in a red Gown at a Toilette-Table* (Plate 400). The simple, genre-like motive (the young woman tries the effect of a pearl earring before her mirror), is, of course, comprehensible enough, and the broad, masterly handling and fat impasto, luminous as enamel, preclude all doubts as to Rembrandt's authorship of the work. The period of execution, again, is evident enough, though it has been called in question, for the inscription has been gone over, and the date (which I take to be 1653) is consequently not very distinct. But the illumination, the colour, and the handling are closely akin to those of such pictures as the *Girl Bathing* of 1654 in the London National Gallery, and the *Potiphar* of 1655 in the Berlin Gallery. What, however, is indeed very remarkable in this picture is, that it seems to be a partial copy of a work painted some twenty years earlier, the *Rembrandt and Saskia preparing to go out*, at Buckingham Palace (cf. vol. III, Plate 158). To make the matter explicable, the facts have been reversed; the small picture at St. Petersburg has been pronounced the original, from which the large composition in London was composed

and executed by a pupil, probably Ferdinand Bol. If a certain emptiness and insipidity of colour in the large picture form the grounds for this hypothesis, I can only say that such defects are by no means decisive as against the authorship of Rembrandt, as his larger pictures and etchings of the same period (*circa* 1634-36) show the same weaknesses in parts. A very similar work by Bol in the Earl of Northbrook's collection, evidently painted under the influence of the Buckingham Palace picture, is far inferior to it; Bol, indeed, was scarcely equal to the conception of a work so significant and refined as this. The explanation that Rembrandt copied a part of one of his own pictures, seems to me a very natural one, taking into account the period, and the fact that what he copied was the figure of Saskia. About the year 1653, when his bankruptcy was imminent, and the painter was therefore driven to make what he could by his works of art, it can easily be understood that he was eager, before giving up this picture, a memorial of his happy days, to retain a souvenir of what was to him a peculiarly precious work. If he did not copy the figure exactly, but made certain alterations in the costume and colour, he was merely obeying his artistic instincts.





CATALOGUE  
OF  
REMBRANDT'S PICTURES  
PART V.



515

THE ADORATION OF THE SHEPHERDS

OLD PINACOTHEK, MUNICH

## THE ADORATION OF THE SHEPHERDS

OLD PINACOTHEK. MUNICH

Mary and Joseph, seated in the foreground to the right, show the Infant Christ to the astonished shepherds, three of whom have sunk on their knees in adoration, while others advance from behind with a lantern. A bright light streams from a lamp which Joseph holds in his hand. The ox and the ass are visible in the shadow behind Joseph; some fowls are on a perch above.

Small full-length figures.  
Signed below on the left : ...ndt f. 1646.

Cassas, rounded at the top. H. 0<sup>m</sup>.97; w. 0<sup>m</sup>.72

Etched by C. Hess.

Smith, n° 59; Vosmaer, pp. 265, 540; Bode, pp. 475, 572, n° 105; Dutuit, p. 30, n° 49; Wurzbach, n° 100; Michel, pp. 322, 554.

Painted for Frederick Henry of Orange-Nassau, Stadtholder of the Netherlands. Rembrandt received 2400 gulden for this picture and a *Circumcision* all trace of which has been lost.

The picture was in the Gallery of the Stadtholder at Honselaersdijk till after 1702. Shortly after this date (before 1716), it was acquired for the Düsseldorf Gallery by the Elector Palatine Johann Wilhelm (van Gool, II, p. 538), and with the rest of his collection was transferred to Munich in 1806.

Old Pinacothek, Munich. (N° in Catalogue, 331.)













516

THE ADORATION OF THE SHEPHERDS

(NATIONAL GALLERY, LONDON)

## THE ADORATION OF THE SHEPHERDS

(NATIONAL GALLERY, LONDON)

The Virgin, seated to the left behind the child, who lies in front of her, looks at the two shepherds opposite her, kneeling to adore him. Joseph and two persons near him, standing behind Mary, gaze reverently at the group. In the foreground on the right, peasants are advancing out of the gloom of the high-roofed stable, a bearded old man with a lantern in front, a woman beside him carrying a child, a boy with a dog, and two men. Behind the Holy Family on the left is the ox; a panier hangs from a beam over the principal group.

Small full-length figures.  
Signed: *Rembrandt f. 1646.*

Canvas. H. 0<sup>m</sup>.610, w. 0<sup>m</sup>.555.

An elaborate washed pen-drawing, several inferior examples of which exist, is in Mr. J. P. Heseltine's Collection, London (reproduced in Lippmann's work, n° 88).

Engraved by S. Bernard, R. W. Sievier, J. Burnet, H. C. Shenton.

Smith, n° 58; Vosmaer, pp. 265, 540; Bode, pp. 475, 583, n° 172; Dutuit, p. 32; Wurzbach, n° 121; Michel, pp. 322, 556.

Noailles Collection, Paris, 1767.

Bandevelle Collection, Paris, 1787.

Tolozan Collection, Paris, 1801.

Angerstein Collection, London, with which it was acquired in 1824 for the National Gallery, London. (N° in Catalogue, 47.)











517

CHRIST AT THE COLUMN

(HERR ADOLF VON CARSTANJEN'S COLLECTION, BERLIN)

# CHRIST AT THE COLUMN

(HERR ADOLF VON CARSTANJEN'S COLLECTION, BERLIN)

A youth with long auburn hair, stripped of his clothing save for a loin-cloth, stands half to the left, his head turned slightly to the front, his eyes cast down. Beside him to the right, a stone table, to the left some steps leading downwards.

Small full-length figure.  
A study. Painted about 1646.

Oak panel. H. 0<sup>m</sup>,33; w. 0<sup>m</sup>,28.

Etched by Gaujean.

Exhibited at Berlin, 1890.

Bode, p. 563, n° 44; Dutuit, p. 41; Michel, p. 551.

Baron de Beurnonville's Collection, Paris, 1881.  
Herr Adolf von Carstanjen's Collection, Berlin.













518

CHRIST ON THE CROSS

(MR. JOHN G. JOHNSON'S COLLECTION PHILADELPHIA)

# CHRIST ON THE CROSS

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

The body of Jesus hangs on the cross, which is foreshortened so as to appear obliquely to the left. Background of desolate hilly country with a gloomy evening sky.

Small full-length figure.  
Sketch. Painted about 1646.

Oak panel. H. 0<sup>m</sup>,335; w. 0<sup>m</sup>,240.

There is a similar version of the crucified Saviour in the Cavens Collection at Brussels.

Exhibited at Berlin, 1890.

Etched by L. Gaucherel in the Catalogue of the Wilson Collection.

Collection of King Augustus of Poland, Warsaw.  
J. W. Wilson Collection, Paris, 1881.  
Ch. Pillet Collection, Paris, 1885.  
Ch. Sedelmeyer Collection, Paris.  
C. Hollitscher Collection, Berlin.  
E. Otlet Collection, Paris (formerly Brussels).  
Mr. John G. Johnson's Collection, Philadelphia.











519

JAN SIX AT THE WINDOW

(M. LÉON BONNAT'S COLLECTION, PARIS)

## JAN SIX AT THE WINDOW

(M. LÉON BONNAT'S COLLECTION, PARIS)

Standing, leaning obliquely against the window, on which his right arm rests, and holding a sheet of paper in front of him with his left hand. He has long thick brown hair, and wears a light morning dress, consisting of a tan-coloured jacket, showing the shirt at the throat, breast and wrists, black velvet knee-breeches, dark-violet stockings and shoes. His black cloak and his dagger are lying on a table with a brown cover; his hat is on the window ledge. To the left, a curtain, and a stool with a red seat. Through the window, from which bright sunshine falls into the room on the upper part of the young man's body, a glimpse of trees and of atmosphere.

Small full-length figure.  
Painted about 1647.

Oak panel. H. 0<sup>m</sup>,25; w. 0<sup>m</sup>,20.

A study for the etching of 1647 (Bartsch 285).

The first design for this picture, a washed pen-drawing, shows Six with a dog jumping up against him (Six Collection, Amsterdam).

Exhibited at Amsterdam, 1898.

Jan Six in « Oud-Holland », XI, p. 156.

M. Léon Bonnat's Collection, Paris.











520

THE YOUNG SAVANT AT THE WINDOW

(NY CARLSBERG GLYPOTHEK, COPENHAGEN)



## THE YOUNG SAVANT AT THE WINDOW

(NY CARLSBERG GLYPTOTHEK, COPENHAGEN)

A beardless young man stands at a window to the left, in an interior, absorbed in a book. He rests his right elbow on the window-ledge, and sits with his right leg across the corner of a table, thrusting his left hand into his girdle. He wears a red fur-trimmed cap, a dull dark green morning-gown over a brown under-dress, and red slippers, one of which has slipped off his foot. On the window-ledge lies a furred cloak with a red collar. On the table is a light red Persian rug, and on it are several folios, a massive gilded candle-stick, and an ink-stand. In front of the table stands an arm-chair, with a dull green cushion and back. Against the wall over the table, a shield with tassels, a sword in a red case with gold fittings, and a Persian shawl. A spear in the foreground on the left. To the right in the background of the room is a bed with a dark-red coverlet, white pillows, and green curtains. Through the window, the dull cherry-coloured curtains of which are drawn back to the left, a view of a landscape with high buildings. The green foliage of a vine enframes the window outside.

Small full-length figure.  
Painted about 1646.

Canvas. H. 0<sup>m</sup>.635; w. 0<sup>m</sup>.73.

Exhibited at Amsterdam, 1898; London, 1883, 1899.

Ad. Rosenberg, "Zeitschrift für bildende Kunst", XXII, p. 163.

Collection of Sir W. W. Knighton, Bart., Blendworth Lodge. Sold in London, 1885.

Otto Pein Collection, Berlin. Sold at Cologne, 1888.

Jacobson Collection, Copenhagen, with which it passed as a foundation-bequest to the Ny Carlsberg Glyptothek, Copenhagen.











521

AN ALLEGORY  
OF THE PEACE OF WESTPHALIA  
KNOWN AS " DE EENDRACHT VAN'T LANT "

(BOYMANS MUSEUM, ROTTERDAM)

## AN ALLEGORY OF THE PEACE OF WESTPHALIA

KNOWN AS "DE EENDRACHT VAN'T LANT"

(BOYMANS MUSEUM, ROTTERDAM)

In a space enclosed by a hedge, occupying the left portion of the foreground, a chained lion lies on a carpet, his left fore-paw on a bundle of arrows, looking threateningly to the left, where, quite at the edge, stands a figure of Justice, blindfolded, and holding a sword, behind two thrones. She leans over the back of one, and thrusts her sword through the diadem on the seat of the other. In her scales are various documents, probably representing the charters of the United Provinces. In the background, a pillar rising to the top of the picture, on which charters are fastened. The carpet on which the lion is stretched is raised on the right, and fastened to an earthwork; against it the civic shield of Amsterdam with the imperial crown above it and the inscription *Soli Deo Gloria*, are displayed. Above the lion the coats of arms of the other Dutch towns (among which we recognise those of Haarlem and Leyden) are ranged, united by pairs of hands, symbolising the union of the *Gueux*. The whole of the right hand portion of the picture is taken up by a body of mailed horsemen, preparing to march. Behind them are the ramparts of a fortress bristling with cannon and archers, from which a mounted troop with their leader at their head makes a sally against an enemy in the distance. A leafless tree rises in the centre of the picture.

Signed below on the right: *Rembrandt f. 1648.*

Grisaille, save for the sky, which is tinted dark blue.

Oak panel. H. 0<sup>m</sup>.74; w. 1<sup>m</sup>.00.Described in Rembrandt's inventory as *De Eendracht van't Lant* (Rovinski, n° 166).

Smith, n° 198; Vosmaer, pp. 280, 544; Bode, pp. 478, 559, n° 18; Dutuit, p. 36, n° 117; Wurzbach, n° 342; Michel, p. 335, 565.

Waagen, *Art Treasures*, II, p. 79.

Sir Joshua Reynolds' Collection, London, 1795.

Sir Benjamin West's Collection, London, 1820.

Collection of Baron de Bechr of Berlin, sold at Amsterdam, Nov. 14, 1825.

Phillips Collection, London, 1827.

Samuel Rogers Collection, London, 1856.

Anonymous sale, Paris, March 20, 1865, at which it was bought for the  
Boymans Museum, Rotterdam. (N° in Catalogue of 1892, 238.)











522

SUSANNA AND THE ELDERS

(ROYAL GALLERY, BERLIN)

## SUSANNA AND THE ELDERS

(ROYAL GALLERY, BERLIN)

The youthful Susanna, in the act of descending the stone steps on the right into the bath, is surprised by the two Elders, one of whom attempts to snatch off the cloth with which she is draped, making a threatening gesture with his clenched fist. The other, the older of the pair, hobbles forward out of the shadow behind. Shrinking from them in terror, Susanna stands with one foot already in the water, holding the cloth tightly to her body with her right hand, and spreading out her left hand before her breast. She looks appealingly at the spectator, with a terrified expression. On the stone bench to the left lies a magnificent gown of deep, luminous red. To the left behind the pool rise the terraces and towers of the palace of Susa; a peacock perches on the balustrade; a couple of loiterers are strolling among the trees.

Small, full-length figures.

Signed below on the right on the edge of a step: *Rembrandt f. 1647.*

Oak panel. H. 0<sup>m</sup>.76; w. 0<sup>m</sup>.91.

Scraped in mezzotint by R. Earlom, 1769.

Painted studies for the Susanna in the Louvre (Plate 324), and in M. Léon Bonnat's collection (Plate 323).

A finished drawing for this picture exists in the National Gallery at Buda-Pesth. A design in red chalk in the Ad. von Beckerath Collection (Lippmann V, n° 20), and in the same collection, a chalk study of Susanna (Lippmann, 197). A pen-drawing of the foremost elder in Mr. J. P. Heseltine's collection, London.

Exhibited in London, 1883.

Smith, n° 41; Bode, pp. 485, 591, n° 255; Dutuit, p. 25, n° 36; Wurzbach, n° 21; Michel, pp. 323, 551.

Schoenborn Collection, Amsterdam, 1738 (Hoet I, p. 551).

Aved Collection, Paris, 1766.

Sir Joshua Reynolds' Collection, London, 1795.

Sir E. Lechmere's Collection, The Rhydd.

Charles Sedelmeyer Collection, Paris, from which it was bought in 1883 for the Royal Gallery, Berlin. (N° in Catalogue, 828<sup>e</sup>.)











525

STUDY FOR THE HEAD OF SUSANNA

(M. LÉON BONNAT'S COLLECTION, PARIS)

## STUDY FOR THE HEAD OF SUSANNA

(M. LÉON BONNAT'S COLLECTION, PARIS)

In profile to the left, turning her head to the spectator, and holding her left hand before her breast. With dark eyes, and brown hair falling over her right shoulder; a yellow cap on her head; a golden bracelet on her wrist. Dark background.

Small bust.  
Painted about 1647.

Oak panel. Oval. H. 0<sup>m</sup>,22; w. 0<sup>m</sup>,175.

Study for the Susanna of the picture in the Berlin Gallery (Plate 322).

Exhibited at Amsterdam, 1898.

Bode, pp. 486, 596, n° 290; Dutuit, p. 51; Michel, pp. 325, 565.

His de la Salle Collection, Paris, sold in London, 1880.

M. Léon Bonnat's Collection, Paris.









ANNE OF DENMARK



524

SUSANNA STEPPING INTO THE BATH

(THE LOUVRE, PARIS)

## SUSANNA STEPPING INTO THE BATH

(THE LOUVRE, PARIS)

Susanna, turning to the left, in the act of stepping into the bath, one foot in the water, her right hand on the stone wall, looks out of the picture with a frightened expression, startled by a rustling in the bushes. With her left hand she presses a linen drapery against her body. A full light falls from in front on the figure, which stands out in strong relief against the dark background of trees.

Full-length figure, about three-quarters the size of life.  
Painted about 1647.

Oak panel. H. 11", 62; w. 6", 48.

Study for the Susanna of the large picture in the Berlin Gallery (Plate 322).

Engraved by R. Earlom.

Vosmaer, pp. 214, 526; Bode, pp. 486, 595, n° 286; Dutuit, p. 35, n° 37; Wurzbach, p. 272; Michel, pp. 325, 562.

La Caze Collection, with which it was bequeathed in 1869 to  
The Louvre, Paris. (N° in Catalogue of the La Caze Collection of 1889, 97.)











525

THE PROPHETESS ANNA IN THE TEMPLE

(EARL OF ELLESMERE'S COLLECTION, LONDON)



## THE PROPHETESS ANNA IN THE TEMPLE

(EARL OF ELLESMERE'S COLLECTION, LONDON)

The aged prophetess Anna is seated in the foreground of the Temple at Jerusalem in front of a richly decorated recess, a book on her lap, a pair of spectacles in her right hand. She wears a red robe, a white kerchief, and a dark drapery falls on her back and shoulders over a white cloth bound closely round her head. A fair-haired boy in a brown tunic kneels devoutly beside her. Her stick is resting against an arm-chair on the other side. In the background to the left Simeon appears with the Infant Jesus in front of a wall, against which hang the tables of the law, separated by the brazen serpent.

Small, full-length figures.

Signed below on the left: *Rembrandt f. 1648.*

Mahogany panel. H. 0<sup>m</sup>.405; w. 0<sup>m</sup>.317.

Eulogised by Govert Bidloo in his description of Filips de Flines' art gallery (p. 181 of the edition of his « *Mengelpoezij* » published at Leyden in 1718). Here as elsewhere in the literature of the period, the picture is described as Hannah and her young son Samuel.

Engraved by Fittler in the Stafford Gallery.

Smith, n° 123; Vosmaer, p. 546; Bode, pp. 476, 587, n° 212; Dutuit, p. 45, n° 25; Wurzbach, n° 186; Michel, p. 327, 557.

Filips de Flines' Collection, Amsterdam, 1700.

Jacques de Roore's Collection, Amsterdam, 1747.

De Julienne Collection, Paris, 1767.

Marquess of Stafford's Collection, London.

Earl of Ellesmere's Collection, Bridgewater House, London. (N° in Catalogue, 168.)



THE  
HISTORICAL RECORD OF THE  
CITY OF BOSTON

FROM THE FIRST SETTLEMENT OF THE  
TOWN IN 1630 TO THE PRESENT  
TIME. BY  
JOHN H. COLEMAN, ESQ.

VOLUME I.  
FROM 1630 TO 1680.  
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526

CHRIST AT EMMAUS

(THE LOUVRE, PARIS)

## CHRIST AT EMMAUS

(THE LOUVRE, PARIS)

In a lofty room, in front of a shallow niche in a wall, Christ and the two disciples sit at table; a young servant comes forward from the right, carrying a dish. Christ, dressed in a dull reddish gray tunic and bluish gray mantle, gazes heavenward, in the act of breaking bread, by which the disciples recognise him as their Lord. The disciple in a dark brown garment on the left, seen from behind, raises his clasped hands, while the one on the right, in a light brown dress with red undersleeves, seated in profile, resting his left hand on the back of the chair, and his right on the table, gazes searchingly at Jesus. The light falls into the room from the left; to the right is a door, and near it a clothes-rack. A dog under the table.

Small, full-length figures.

Signed below on the left : *Rembrandt f. 1648.*

Oak panel. H. 0<sup>m</sup>,68; w. 0<sup>m</sup>,65.

Engraved by E. Denon, J. de Frey (in the « Musée Français »), Oortman, Varin, and Gaillard. Filhol, VIII, 507.

Smith, n° 104; Vosmaer, pp. 270, 544; Bode, pp. 476, 594, n° 271; Dutuit, p. 35, n° 91; Wurzbach, n° 274; Michel, pp. 332, 562.

W. Six Collection, Amsterdam, 1734.

De Lassay Collection, Paris, 1775.

Randon de Boisset Collection, Paris, 1777.

Louis XVI's Collection.

The Louvre, Paris. (N° in Catalogue of 1889, 407.)











527

CHRIST AT EMMAUS

(ROYAL GALLERY, COPENHAGEN)

## CHRIST AT EMMAUS

(ROYAL GALLERY, COPENHAGEN)

Christ, seated between the two disciples in a large room, breaks the bread. The disciple on the left, seen from behind, raises his clasped hands in surprise; the other, on the right, his left hand on the back of the chair, his right on the table, gazes searchingly at Jesus. His head conceals the candle carried by an old serving-woman, which lights up the scene. Near her is a youthful servant with a key. The composition is enclosed in a simulated black frame, from which a green curtain is drawn back to the left.

Small, full-length figures.

Signed below on the right : *Rembrandt f. 1648*

Canvas. H. 0<sup>m</sup>.84; w. 1<sup>m</sup>.05.

Vosmaer, p. 544; Bode, pp. 477, 607, n° 367; Dutuit, p. 54, n° 92; Wurzbach, n° 8; Michel, pp. 333, 560.

Since 1759 the picture has been in the  
Royal Gallery, Copenhagen. (N° in Catalogue of 1896, 277.)











528

**THE GOOD SAMARITAN  
BRINGS THE WOUNDED MAN TO THE INN**

(THE LOUVRE, PARIS)

THE GOOD SAMARITAN  
BRINGS THE WOUNDED MAN TO THE INN

(THE LOUVRE, PARIS)

The wounded traveller, dressed in a grayish brown cloak and a reddish coat, is carried up the stone steps to the inn-door by two servants at night-fall. Near by to the left stands a horse, held by a groom in a red cap and bluish gray dress; the Samaritan stands on the steps, and looks sympathetically at the wounded man. He wears a long pale pink tunic and broad turban, and holds his purse in his right hand. The hostess stands beside him. Three persons are looking out of the open window. In a corner in front of the inn are two horses seen from behind, a brown and a gray, near a drinking-trough. In the foreground, a hen with her chickens, and quite to the left, a cask. To the left a distant view of a fortified town with mountains in the background.

Full-length figures, more than a quarter of life-size.  
Signed: *Rembrandt f. 1648.*

Canvas. H. 1<sup>11</sup>/<sub>16</sub>; w. 1<sup>11</sup>/<sub>16</sub>, 35.

A pen-drawing, a sketch for the picture, in the Boymans Museum at Rotterdam; two others in the Louvre.

Etched by Denon, Oortman, de Frey, and by Longhi in the « Musée Français ». Fihol, V, 314.

Smith, n° 118; Vosmaer, pp. 278, 543; Bode, pp. 477, 594, n° 269; Dutuit, p. 35, n° 65; Wurzbach, n° 275; Michel, pp. 330, 562.

Van der Linden van Slingelandt Collection, Dordrecht, 1785, whence it was acquired by Louis XVI. for

The Louvre, Paris. (N° in Catalogue of 1889, 405.)





THE GOOD SAMARITAN

THE GOOD SAMARITAN

THE GOOD SAMARITAN

The Good Samaritan is a story of a man who was injured on a road and was helped by a Samaritan. The Samaritan was a man of a different race and religion, but he showed kindness and compassion to the injured man. This story is a lesson in kindness and helping others in need.

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529

THE GOOD SAMARITAN  
BRINGS THE WOUNDED MAN TO THE INN

(HERR ALFRED THIEME'S COLLECTION, LEIPZIG)

THE GOOD SAMARITAN  
BRINGS THE WOUNDED MAN TO THE INN

(HERR ALFRED THIEME'S COLLECTION, LEIPZIG)

On the high stone steps of an inn a group of five persons busy themselves by candle-light over the unhappy traveller, who has just been lifted from the horse. The upper part of his body is bare; his head is bound up, and his legs are wound in a cloth. While one man lays hold of him under the arms, a second takes him by the legs, and lets him down carefully on to the ground. A boy looks on, while the Samaritan, seen from behind, in a long coat and turban, holds the light. A servant-maid looks round curiously at the group as she ascends the stairs.

Small, full-length figures.  
Sketch in *grisaille*.  
Painted about 1648.

Canvas. H. 0<sup>m</sup>.31; w. 0<sup>m</sup>.375.

Exhibited at Amsterdam, 1898.

Dutuit, p. 49, n° 64; Michel, pp. 330, 554.

Henry Willett Collection, Brighton.

M. Charles Sedelmeyer's Collection, Paris.

Herr Alfred Thieme's Collection, Leipzig.











550

THE SAMARITAN  
BINDS UP THE WOUNDED MAN

(M. JULES PORGÈS' COLLECTION, PARIS)



## THE SAMARITAN BINDS UP THE WOUNDED MAN

(M. JULES PORGÈS' COLLECTION, PARIS)

On the foreground of a mountainous landscape, by the road-side on the right, lies the plundered traveller, his only remaining garment a long shirt. He turns round to the Samaritan, dressed in a red gown and a gaily coloured turban, who, bending over him from behind, is about to bind up his wounds. A little farther back is a dark gray horse, fastened to a tree, and seen from behind. Behind the group lies a dull yellow travelling-cloak, with a golden-yellow border. On the road to the left is the Levite, in a dark dull brown robe and a red cap, feigning to be absorbed in the book he carries. The priest appears in the distance.

Small, full-length figures.

Signed below on the left : *Rembrandt f.*

Painted about 1650.

Canvas. H. 0<sup>m</sup>.98; w. 1<sup>m</sup>.29.

In Rembrandt's inventory mention is made of a picture of the Samaritan, touched up by Rembrandt (Rovinski, n° 33).

Among the numerous versions of this subject by Rembrandt, there are two drawings in the Berlin Print Room the composition of which is closely akin to that of this picture. One is reproduced in Lippmann's work (n° 25), and in Michel's, p. 328; the other from the Habich Collection, Cassel, was reproduced in the Sale Catalogue.

Exhibited at Amsterdam, 1898.

Michel, pp. 330, 564.

Mr. T. Humphry Ward's Collection, London.

M. Charles Sedelmeyer's Collection, Paris.

M. Jules Porgès' Collection, Paris.



... who, having over







551

TOBIT AND HIS WIFE IN AN INTERIOR

(SIR FRANCIS COOK'S COLLECTION, RICHMOND)

## TOBIT AND HIS WIFE IN AN INTERIOR

(SIR FRANCIS COOK'S COLLECTION, RICHMOND)

The aged Tobit is seated in a humble room, in the background at the hearth, where a kettle stands on the fire. He is turned to the right, in a meditative attitude, his hands clasped. Rather more in the foreground to the left, his wife sits spinning at a window, her back turned to the spectator. Tobit wears a dark brown, fur-trimmed gown and a small cap; his wife wears a red jacket, and a white cap and apron. Through the open window on the left, a glimpse of a courtyard, with a green tree against a red roof. A bird-cage hangs in the window; two crutches and a broom lie on the floor to the left.

Small, full-length figures.

Signed below, half-way to the left: *Rembrandt f. 1650.*

Oak panel. H. 0<sup>m</sup>.412; w. 0<sup>m</sup>.538.

Exhibited at the Royal Academy, London, 1899.

Dutuit, p. 43, n° 42; Wurzbach, n° 167; Michel, p. 559.

Sir Francis Cook's Collection, Richmond.











552

DANIEL'S DREAM

(ROYAL GALLERY, BERLIN)

## DANIEL'S DREAM

(ROYAL GALLERY, BERLIN)

The youthful Daniel, dressed in a greenish garment with yellow sleeves, kneels in the foreground to the right, cowering down in terror at the apparition of the angel, who has approached him from behind, laying his right hand upon Daniel's shoulder, while with his left he points to the seven-horned ram, on the further side of the brook Ulai. The youthful angel has many-coloured wings, and wears a long white garment, girded with a coloured scarf. The background is a mountainous landscape in twilight, with the royal palace of Susa between trees at the foot of a hill.

Small full-length figures.  
Painted about 1650.

Canvas. H. 0<sup>m</sup>.96; w. 1<sup>m</sup>.16.

There is a pen-sketch for the picture in M. Léon Bonnats' Collection, Paris (Lippmann, n° 176.)

Etched by C. Koepping in the « Berlin Gallery ».

Exhibited at the Royal Academy, London, in 1883.

Smith, n° 55; Bode, pp. 482, 591, n° 256; Dutuit, p. 26, n° 39; Wurzbach, n° 22; Michel, pp. 339, 551.

Sir Joshua Reynolds' Collection, London, 1795.

Sir E. Lechmere's Collection, The Rhydd.

M. Charles Sedelmeyer's Collection, Paris. Purchased, in 1883, for the Royal Gallery, Berlin. (N° in Catalogue, 828<sup>r</sup>.)



THE  
JOURNAL OF THE  
SOCIETY OF THE  
FRIENDS OF THE  
AFRICAN

The Society of the Friends of the African  
was founded in 1847, and has since that  
time been engaged in the most active  
and successful efforts to promote the  
welfare of the African people.

Its objects are to  
promote the  
education of the  
African people.

It has  
been  
successful in  
its efforts.

The Society has  
been successful in  
its efforts to  
promote the  
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555

CHRIST APPEARING TO MARY MAGDALEN

(DUCAL GALLERY, BRUNSWICK)

## CHRIST APPEARING TO MARY MAGDALEN

(DUCAL GALLERY, BRUNSWICK)

The figure of the risen Saviour appears by night, surrounded by a subdued light, against a lofty wall of rock, with the opening of the sepulchre on the right, and on the left, a free space with high trees. Holding the flowing winding sheet together with his right hand, and raising the left, he speaks to Mary Magdalen, who kneels in the deepest reverence before him, wearing a long mantle over a dark violet under-dress with red sleeves, and a long white drapery on her head. The box of ointment stands on the ground beside her.

Small full-length figures.

Signed below on the right : *Rembrandt f. 1651.*

Canvas. H. 0<sup>m</sup>.65; w. 0<sup>m</sup>.79.

A copy painted at the end of the eighteenth century is in Schloss Podhorce, Galicia.

A pen sketch, reversed, for this picture, is in the Stockholm Print Room; reproduced by Michel, « *Rembrandt* », p. 333.

Etched by W. Unger.

Vosmaer, pp. 286, 549; Bode, pp. 482, 564, n° 46; Dutuit, p. 26, n° 89; Wurzbach, n° 39; Michel, pp. 340, 552.

Ducal Collection at Salzdahlum, with which it passed into the Ducal Gallery, Brunswick. (N° in Catalogue of 1900, 235.)











554

THE DISMISSAL OF HAGAR

(EARL OF DENBIGH'S COLLECTION, NEWNHAM PADDOX)

## THE DISMISSAL OF HAGAR

(EARL OF DENBIGH'S COLLECTION, NEWNHAM PADDOX)

Abraham stands in profile to the left, in a rich and animated landscape. He wears a light turban, and a reddish brown robe with a patterned border, drawn up round the hips, and showing a tunic with long shirt-sleeves beneath. He holds Hagar's hand between both his own, bidding her farewell, and looks earnestly at her, laying his right hand in benediction on the head of the youthful Ishmael, who stands at his side. Hagar, dressed in a striped jacket, a dark skirt, and a white head-cloth, presses a handkerchief to her tearful eyes with her left hand. In the landscape to the right, a bridge, and a building with a square tower, a horseman and a goat in front of it; to the left, a maid milking a cow, and two goats.

Small full-length figures.

Signed below on the left : *Rembrandt f.* A little lower down is a second signature by a later hand. Painted about 1650.

Canvas. H. 1<sup>m</sup>,08; w. 1<sup>m</sup>,08.

There is a study for this picture in black chalk in the Albertina at Vienna.

Exhibited at the British Gallery, London, 1824.

Smith, n° 5.

Earl of Denbigh's Collection, Newnham Paddox, England.





OF HAGAR.

and she was weeping. He holds Hagar's

scarlet robe, white as a cloth, presses a





555

JACOB SWOONING  
AT THE SIGHT OF JOSEPH'S  
BLOODY COAT

(EARL OF DERBY'S COLLECTION, LONDON)



JACOB SWOONING  
AT THE SIGHT OF JOSEPH'S BLOODY COAT

(EARL OF DERBY'S COLLECTION, LONDON)

In the fore-court of a palatial building overgrown with vines, the aged Jacob receives the blood-stained coat of his favourite son. The patriarch totters back in horror, stretching out both his arms and lamenting. He wears a light gray garment which leaves his breast bare; his beard is snow-white. Two men and a couple of women tend him; one of the men supports him, with his left hand under his shoulder, and tries to raise him, while another kneels by his side. Behind him to the right stand two younger members of the household, one of whom, a girl in a white jacket, holds Jacob's left hand; two boys look on with clasped hands. An old woman quite on the right gazes sympathetically at the group. Behind them stands a negress. A half-shorn white poodle barks at the barefooted son in a brown garment, who holds out the white blood-stained coat, at which a hound is sniffing. Near him to the right a boy in blue, lamenting; behind him a group of herdsmen and followers, coming in through the open gate of the courtyard. Two women peer over a low wall in the penumbra in front of the house. In a niche above them are household utensils, among them a polished brass kettle. A peacock is perched on the tiled roof of the front building.

Small full-length figures.  
Painted about 1650.

Canvas. H. 1<sup>m</sup>,22; w. 0<sup>m</sup>,97.

Exhibited at the British Gallery, London, 1818; Amsterdam, 1898; Royal Academy, London, 1899.

Smith, n<sup>o</sup> 19 and 615; Vosmaer, p. 519; Bode, pp. 525, 586, n<sup>o</sup> 202; Dutuit, p. 44, n<sup>o</sup> 13; Michel, p. 557.

Anonymous Sale, Paris, 1773.  
Earl of Derby's Collection, London.



near dawn, with him, the aged Jacob

... Near him to the right a boy in

peer over a low wall in the penumbra

... (see also the Vosses, p. 101) ... (see also the Vosses, p. 11 of 11)







556

THE ANGEL BIDS JOSEPH  
TO FLEE INTO EGYPT

(NATIONAL GALLERY, BUDA-PESTH)

## THE ANGEL BIDS JOSEPH TO FLEE INTO EGYPT

(NATIONAL GALLERY, BUDA-PESTH)

Joseph, asleep in the stable at Bethlehem, is warned by the angel to flee into Egypt. Joseph, in a brownish red garment and a red furred cap, has fallen asleep sitting on a heap of straw in the centre of the picture, his hands folded on his breast, his head slightly bent. The white-robed angel approaches him from the left in a cloud, surrounded by light, and lays his right hand on Joseph's shoulder. Mary sleeps in the foreground on the right, leaning against Joseph's knee. The blue, red-lined mantle in which she has wrapped the Infant is drawn together over her head. Behind the group on the right the ass and three cows appear over a beam.

Small full-length figures.  
Painted about 1650.

Canvas. H. 1<sup>m</sup>,06; w. 0<sup>m</sup>,83.

There is a sketch for this picture in the Berlin Print Room (reproduced in Lippmann's work, n° 17), and another belongs to D<sup>r</sup> von Kapherr of Starnberg (1).

Michel, p. 559.

Esterhazy Collection, with which it was acquired in 1869 for the National Gallery, Buda-Pesth.

1. This sketch was mentioned erroneously under Plate 248 as a sketch for the Berlin picture of the same subject and as the property of Professor Ehlers of Gottingen.







Engraving: "The Death of the Virgin" (1777)





537

THE DESCENT FROM THE CROSS

(DUKE OF ABERCORN'S COLLECTION, BARON'S COURT, IRELAND)

## THE DESCENT FROM THE CROSS

DUKE OF ABERCORN'S COLLECTION, BARON'S COURT, IRELAND

The body of Jesus, supported by an old man with a white beard kneeling behind it, is stretched lengthwise along the canvas on a white linen drapery in the twilight of approaching night. The Virgin, in a red hood, holding her son's head, kneels on the extreme right. Behind them are St. John and a couple of other disciples, lamenting. On a ladder placed against the cross stands a man, only the lower part of his legs visible. On the left, the Magdalen leans against the cross, her head resting on her left arm. On the extreme left, in the penumbra of the foreground, a woman kneels at the feet of Christ. The buildings of Jerusalem appear in the distance. A full light falls on the corpse, and on the group to the right.

Life-size figures.

Signed half-way up on the right: *Rembrandt f. 1650*. (The signature gone over by a later hand.)

Canvas. H. 1<sup>m</sup>,775; w. 1<sup>m</sup>,965.  
Originally a lunette. Right and left, strips measuring about 0<sup>m</sup>,02,  
and below, one measuring about 0<sup>m</sup>,10 have been added.

Exhibited at the British Gallery, London, 1835; at the Royal Academy, 1875, 1899.

Exhibited in the Dublin National Gallery for several years about 1880.

Smith, n° 95; Vosmaer, p. 522; Bode, p. 581, n° 156; Dutuit, p. 42, n° 84; Wurzbach, n° 118; Michel, p. 555.

Duke of Abercorn's Collection, Baron's Court, Ireland.











558

THE ADULTRESS BEFORE CHRIST

HERR EDUARD F. WEBER'S COLLECTION, HAMBURG

## THE ADULTRESS BEFORE CHRIST

(HERR EDUARD F. WEBER'S COLLECTION, HAMBURG)

Christ stands to the left, before the wall of a house, with a youthful Apostle, probably St. John, at his side. Three scribes on the right bring forward the adultress. Christ, with long brown hair and beard, in a dark red mantle, clasps his hands, and looks earnestly at the young woman, who wears a cherry-coloured silk gown cut out at the throat, and presses a white kerchief to her eyes to dry her tears. A bearded old man in a black cap and a black robe bordered with gold lays his right hand on the Saviour's left arm, and addresses him eagerly, emphasising his words by a gesture of his out-stretched left hand. A second scribe, to the extreme right, in a red garment, and wearing a sort of Phrygian cap on his head, shows him the sinner, lifting the veil from her head. Above this group rises the head of a young man in a black cap.

Life-size figures, half-length.

Painted about 1650.

Canvas. H. 1<sup>m</sup>,14; w. 1<sup>m</sup>,35.

A lost drawing by Rembrandt for this composition, etched by B. Picart in reverse for his « *Impostures Innocentes* », published in 1734 (cf. our reproduction of it below, which is not reversed), contains two more figures on either side. Cf. Hofsteede de Groot, « *Repertorium* », 1899, p. 160.

The question of the authenticity of this picture (cf. p. 11 *et seq.*) has been discussed at length in the « *Repertorium* » (p. 160) and in the « *Zeitschrift für bildende Kunst* », 1899, etc.

Engraved on wood by Baude.

Exhibited at Amsterdam, 1898.

Smith, n° 113; Vosmaer, p. 572; Bode, p. 508, 578, n° 141; Dutuit, p. 46, n° 70; Wurzbach, n° 219. Waagen, *Art Treasures*, II, p. 126.

Duke of Marlborough's Collection, Blenheim, sold in London, 1886.

Sir Charles J. Robinson's Collection, London.

M. Charles Sedelmeyer's Collection, Paris.

Herr Eduard F. Weber's Collection, Hamburg.







THE  
 HISTORY  
 OF  
 THE  
 REFORMATION  
 IN  
 SWITZERLAND  
 BY  
 J. G. LEYBURN  
 ESQ.  
 OF  
 THE  
 BAR  
 AT  
 LINCOLN'S INN  
 IN  
 TWO VOLUMES  
 VOL. I.  
 LONDON  
 PRINTED BY J. B. ALDINE, ST. MARTIN'S LANE  
 1791







559

THE PARABLE  
OF THE UNRIGHTEOUS SERVANT

(WALLACE MUSEUM, LONDON)

## THE PARABLE OF THE UNRIGHTEOUS SERVANT

(WALLACE MUSEUM, LONDON)

The unfaithful servant is brought forward from the right by two officers before his master, who is seated behind a table. Dressed in a cherry-coloured coat with a dark cloak over his left shoulder, his head bound with a gay yellow turban, the master leans his right hand on the table, on which books and papers are lying, and stretches out the left with an eloquent gesture towards the servant, who, holding his cap before him with both hands, listens anxiously to his words. The servant's shirt, open at the throat, leaves part of his breast bare. The younger of his guardians, who is more to the front than the other, wears a steel helmet with plumes, and a reddish brown tunic with a gorget; of the older officer, an elderly man in the background, with crisp hair and beard, only the upper part of the body is visible.

Life-size figures, three-quarters length.  
Painted about 1650.

Oil on canvas, 75 x 51.

There is a pen-drawing for this picture in the Amsterdam Print Room.

Scraped in mezzotint by James Ward in 1800.

Exhibited at the Royal Academy, London, 1889.

Smith, n° 114; Vosmaer, p. 282, 544; Bode, p. 526, 589, n° 229; Dutuit, p. 49, n° 62; Wurzbach, n° 244; Michel, p. 44, 490, 558.  
Waagen, *Art Treasures*, II, p. 158; IV, p. 87.

M. Bryan Collection, 1800.

Duke of Buckingham's Collection, Stowe, 1848.

Marquess of Hertford's Collection.

Collection of Sir Richard and Lady Wallace, by the latter of whom it was bequeathed to the British nation.

Wallace Museum, London.











540

JOSEPH'S TWO BROTHERS  
SHOWING THE BLOODY COAT TO JACOB

(THE HERMITAGE, ST. PETERSBURG)



JOSEPH'S TWO BROTHERS  
SHOWING THE BLOODY COAT TO JACOB

(THE HERMITAGE, ST. PETERSBURG)

The aged Jacob stands in profile to the right on the steps in front of his house, supporting himself with his left elbow on the stone balustrade. Lifting up his hands, he stares in horror at the blood-stained coat which one of his sons, in dull green, kneeling before him to the left, holds up, while another son, in a lighter, grayish green costume, stands behind, and speaks to his father with an animated gesture of his hands. In the midst of the group, the little Benjamin plays with a bird.

Half-length figures, life-size.

Signed below on the left: *Rembrandt f.*

Painted about 1650.

Canvas. H. 1<sup>m</sup>.545; w. 1<sup>m</sup>.68.

A broad strip was added to the canvas at the bottom some time after its execution.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Vosmaer, 519; Bode, pp. 479, 599, n° 318; Dutuit, p. 38, n° 12; Wurzbach, n° 388; Michel, pp. 338, 566.

Baudouin Collection, Paris.

The Hermitage, St. Petersburg. (N° in Catalogue, 743.)



THE HISTORY OF THE  
 UNITED STATES OF AMERICA  
 FROM 1789 TO 1861

The history of the United States of America from 1789 to 1861 is a story of growth and development. It is a story of the struggle for independence, of the struggle for freedom, and of the struggle for unity. It is a story of the people who have shaped the nation, and of the events that have shaped the nation's destiny.

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 FROM 1789 TO 1861







541

CANAL WITH SKATERS

(ROYAL GALLERY, CASSEL)

## CANAL WITH SKATERS

(ROYAL GALLERY, CASSEL)

Several skaters, a woman with a dog, and a sleigh with a white horse in front of it, are moving over the frozen surface of a canal. In the foreground to the right, a man in a high furred cap stands against a wooden shed; another sits on the bank. On the right hand bank is a low peasant's cabin with a hay-stack. A wooden bridge spans the canal on the left.

Signed below on the left : *Rembrandt f. 1646.*

Oak panel. H. 0<sup>m</sup>,16; w. 0<sup>m</sup>,22.

Etched by W. Unger.

Smith, n° 609; Vosmaer, pp. 307, 512; Bode, pp. 491, 565, n° 57; Dutuit, p. 27, n° 450; Wurzbach, n° 66; Michel, pp. 319, 552.

N° 768 in the principal inventory of 1749, of the former Electoral Collection, now the Royal Gallery, Cassel. (N° in Catalogue of 1888, 219.)











542

THE REST ON THE FLIGHT INTO EGYPT  
BY MOONLIGHT

(NATIONAL GALLERY, DUBLIN)

## THE REST ON THE FLIGHT INTO EGYPT

## BY MOONLIGHT

(NATIONAL GALLERY, DUBLIN)

The Holy Family is resting in a moonlit landscape on the bank of a sheet of water. The Virgin is seated to the left, with the Infant Jesus at her breast, beside a fire under lofty trees; Josephs cowers close by, while a herdsman stirs the fire, and other herdsmen approach from the right with their flocks. In the background is a man carrying a lantern, followed by cows. Behind the trees, the ruins of a fortress, the moonlight shining through its windows. Passing clouds conceal the moon.

Small full-length figures.

Signed below on the left : *Rembrandt f. 1647.*

Oak panel. H. 0<sup>m</sup>.34; w. 0<sup>m</sup>.48.

Engraved by Canot, and by J. Wood.

Exhibited at the Royal Academy, London, in 1870, 1894, 1899.

Smith, n° 603; Bode, pp. 491, 592. n° 261; Dutuit, p. 45, n° 55; Wurzbach, n° 197; Michel, pp. 366, 555.

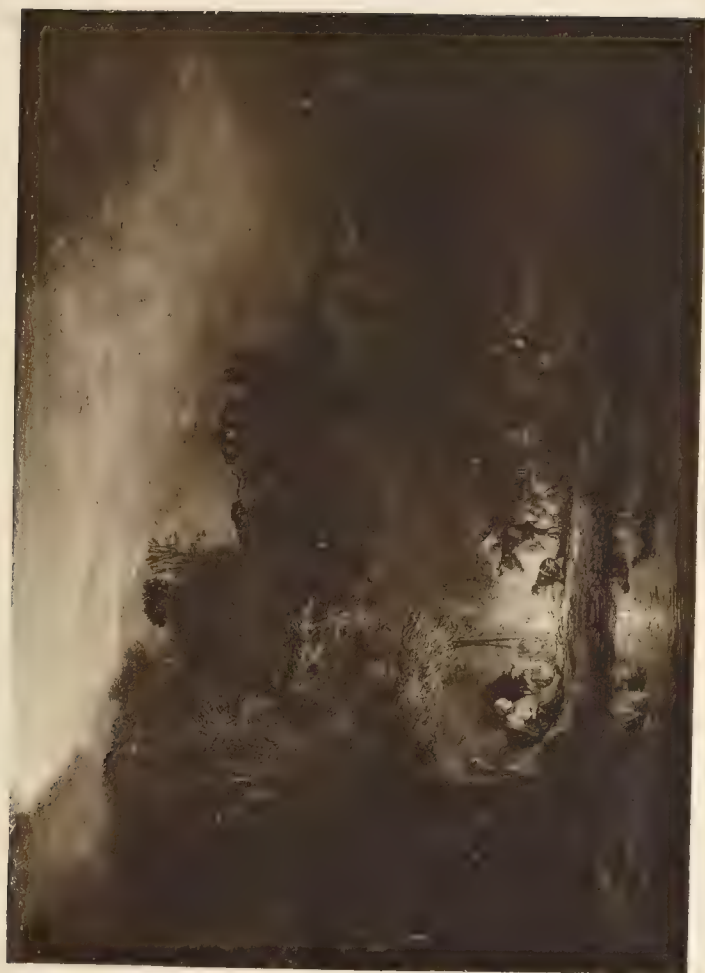
Sir Richard Colt Hoare's Collection.

Sir Henry Hoare's Sale, London, 1883, at which it was bought for the National Gallery of Ireland, Dublin.











545

THE VALLEY WITH A RIVER AND RUINS  
ON A MOUNTAIN

(ROYAL GALLERY, CASSEL)

THE VALLEY WITH A RIVER AND RUINS  
ON A MOUNTAIN

(ROYAL GALLERY, CASSEL)

A road in the middle distance leads across a river, flowing from left to right towards the foreground, to a high one-arched bridge; a horseman advances to it in front. An angler dressed in red sits on the near bank. A couple of swans swim on the river in the foreground, and above the bridge lies a large boat with a flag at the stern. On the right hand bank, in front, a windmill; further back, several huts under thickly growing trees, which rise on the slope of a mountain; on its summit, the ruins of a town, with a high church-tower on the declivity to the left. A brook rushes from the mountain to a water-mill under a bridge of several arches. To the left, a glimpse of distant landscape.

Signed below on the right : *Rembrandt f.*  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>.66; w. 0<sup>m</sup>.86.

Etched by W. Unger.

Smith, n° 610; Vosmaer, pp. 314, 547; Bode, pp. 493, 565, n° 58; Dutuit, p. 27, n° 451; Wurzbach, n° 67; Michel, pp. 366, 552.

N° 920 in the first supplement of the principal inventory of 1749, of the former Electoral Collection, now the

Royal Gallery, Cassel. (N° in Catalogue 1888, 220.)











544

A HILLY LANDSCAPE  
WITH TOBIAS AND THE ANGEL

(CORPORATION ART GALLERY, GLASGOW)

# A HILLY LANDSCAPE WITH TOBIAS AND THE ANGEL

(CORPORATION ART GALLERY, GLASGOW)

In the foreground, on the slope of a rocky mountain, the youthful Tobias crouches at the edge of the water, drawing back in alarm at the fish, which rises out of the pool on the right, causing the dog to bark. The angel, in a white robe, his wings outspread, stands behind Tobias, encouraging him, and helping him to rise. The water flows towards the foot of the mountain on the right, which is approached by a road through a viaduct. On the summit, a little fortress. Twilight, late evening.

Small full-length figures.  
Painted about 1650.

Oak panel. H. 0".775; w. 0".675.

Like many other episodes in the history of Tobias, this incident furnished Rembrandt with the material for several drawings, though the variations in detail in all of these forbid us to describe them positively as studies for this picture. Those which come nearest to it in composition are : a drawing in the Albertina (photographed by Braun, n° 70675); one in the Dresden Print Room (reproduced in Woermann's *Dresdener Handzeichnungen*, VIII, p. 296), and one in the Klinkosch Sale.

Scraped in mezzotint by James Mac Ardell.

Exhibited at Amsterdam, 1898, Royal Academy, London, 1893, 1899.

Smith, n° 44, 45.  
Waagen, *Art Treasures*, III, p. 207.

Jacques de Roore Collection, Amsterdam, sold at the Hague in 1747 (Hoet II, p. 208), bought by W. Gibbs.

Sir Joshua Reynolds' Collection, London, 1795.  
Lord Northwick's Collection, Thirlestane House, 1859.  
John Graham Gilbert's Collection, Glasgow. Bequeathed by his widow to the Corporation Art Gallery, Glasgow. (N° in Catalogue of 1892, 375.)











545

**THE LANDSCAPE WITH THE WINDMILL**

(MARQUESS OF LANSDOWNE'S COLLECTION, BOWOOD)



## THE LANDSCAPE WITH THE WINDMILL

(MARQUESS OF LANSDOWNE'S COLLECTION, BOWOOD)

A windmill rises high above the rounded rampart of a ruined bastion, overlooking a wide moat; two or three huts stand beside it. The road from the mill leads to the left over the little bridge of a lock to a mooring-post in the foreground. A woman with a child advances to the water; a man pushes a cart up the incline. Below is a woman washing linen; a man watches her. A ferry-boat, its mast unshipped, advances from the right, rowed by a man. On the further bank are some cows among the trees, and further back, a house. Evening twilight. The last rays of the sun light up the right hand part of the sky, and surround the mill with a luminous shimmer.

Painted about 1650.

Canvas. H. 0<sup>m</sup>.860; w. 1<sup>m</sup>.025.

Etched by Mathieu, Dequevauviller, Turner, and J. P. Arendzen.

Exhibited at the British Gallery, London, 1815; at the Royal Academy, 1878, 1888, 1899.

Smith, n° 601; Bode, pp. 493, 579, n° 142; Dutuit, p. 46, n° 425; Wurzbach, n° 211; Michel, pp. 367, 555.

Waagen, *Art Treasures*, III, p. 157.

Orleans Gallery, 1798. Bought at the sale by W. Smith.  
Marquess of Lansdowne's Collection, Bowood.











546

REMBRANDT  
WITH A CAP OVER A RED NET

(LADY (ANTHONY) DE ROTHSCHILD'S COLLECTION, LONDON)

## REMBRANDT WITH A CAP OVER A RED NET

(LADY (ANTHONY) DE ROTHSCHILD'S COLLECTION, LONDON)

Rembrandt aged about forty-four, turned half to the right, and looking at the spectator. His right hand rests on his side, his gloved left hand on a stick. He wears a small moustache and chin-tuft, and on his pale brown hair a red net, under a reddish brown biretta with a narrow gold border. A pearl in his ear. He is dressed in a dark doublet with slashed olive-green sleeves, cut square at the throat, and showing a yellow neckcloth and the gold-embroidered corner of a fine shirt. The light, coming from behind on the left, touches the forehead, nose, and shirt. Dark background, lighted up slightly on the left.

Life-size figure, half-length.

Signed on the right above the hand : *Rembrandt f. 1650.*

Canvas. H. 0<sup>m</sup>.885; w. 0<sup>m</sup>.710.

Exhibited at the Royal Academy, London, in 1899.

Dutuit, p. 48, n° 163; Wurzbach, n° 237; Michel, p. 558.  
 Waagen, *Art Treasures*, II, p. 281.

Sir Anthony de Rothschild's Collection, London.

Lady (Anthony) de Rothschild's Collection, London.











547

REMBRANDT IN A BROAD CAP  
HIS FACE IN DEEP SHADOW

(CIVIC MUSEUM, LEIPZIG)

## REMBRANDT IN A BROAD CAP

## HIS FACE IN DEEP SHADOW

(CIVIC MUSEUM, LEIPZIG)

Rembrandt aged about forty-four. Full face, with crisp brown hair, small moustache and chin-tuft. The upper part of his face shaded by a broad black biretta. He wears a dark doublet, with a small plain turn-over collar, and a red under-dress. The light brown background very slightly treated. The light from above on the left touches the face.

Small bust.

Traces of a signature to the left, on a level with the shoulder : *Re...*

Painted about 1650.

Oak panel. H. 0<sup>m</sup>.26; w. 0<sup>m</sup>.215.

Engraved by Fr. Leonh. Meyer.

Exhibited at Amsterdam, 1898.

Vosmaer, pp. 347, 556; Bode, pp. 501, 571, n° 101; Dutuit, p. 30, n° 159; Wurzbach, n° 96; Michel, pp. 343, 551.

Otto Collection, Leipzig.

Clauss Collection, Leipzig, with which it was presented (as by C. E. W. Dietrich) to the Civic Museum, Leipzig.











548

REMBRANDT  
IN THE DRESS OF A LANZKNECHT

(FITZWILLIAM MUSEUM, CAMBRIDGE)

## REMBRANDT IN THE DRESS OF A LANZKNECHT

(FITZWILLIAM MUSEUM, CAMBRIDGE)

Rembrandt aged about forty-four, with a moustache and chin-tuft. Standing, turned slightly to the right, and looking in the same direction. He rests his left arm on a pedestal, grasping the hilt of a large two-handed sword; his right hand holds his gloves against his side. Over his purplish red doublet with long full sleeves he wears a cuirass and gorget, and a heavy gold chain. His crisp brown hair is crowned by a broad, dark cap, with a dark and a white ostrich feather. The light, coming from the front on the left, touches his face and breast. Background, a wall.

Half-length figure, life-size.

Signed below on the right : *Rembrandt f. 1650.*

Oak panel, rounded at the top. H. 1<sup>m</sup>,26; w. 1<sup>m</sup>,03.

Scraped in mezzotint by W. Pether in 1764, by A. Cardon, and by Dawe.

Smith, n° 273; Vosmaer, p. 508; Bode, pp. 500, 579, n° 146; Dutuit, p. 31, n° 157; Wurzbach, n° 117; Michel, pp. 343, 555.

Waagen, *Art Treasures*, IV, p. 448.

Lord Bessborough's Collection, 1801.

Fitzwilliam Collection, with which it was bequeathed to the Fitzwilliam Museum, Cambridge. (N° in Catalogue of 1895, 152.)





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549

REMBRANDT IN A BROWN COAT  
WITH A HIGH COLLAR

(ROYAL GALLERY, CASSEL)

# REMBRANDT IN A BROWN COAT WITH A HIGH COLLAR

(ROYAL GALLERY, CASSEL)

Rembrandt aged about forty-eight. Standing, turned half to the right, and looking straight before him. In a dull brown coat with a high collar, over which falls a small limp shirt collar. The crisp grayish brown hair is partly covered by a black cap, which casts a shadow over the forehead and eyes. The light falls into the picture from above, and touches the head. Dark background.

Bust, life-size, the hands unseen.

Signed about half-way up on the right : *Rembrandt f. 1654* (\*).

Canvas. H. 6<sup>h</sup>, 73; w. 6<sup>h</sup>, 59.

Etched by Oortman (Filhol V, p. 353) and in the *Musée Napoléon*.

Smith, n° 227; Vosmaer, p. 557; Bode, pp. 542, 566, n° 62; Dutuit, p. 28, n° 164; Wurzbach, n° 52; Michel, pp. 433, 552.

Franco van der Goes Collection, Delft; bought in 1721 for 100 gulden by Valerius de Reuver with the rest of whose collection the picture was bought in 1749 by the Landgrave of Hesse. Since this date it has been in the former Electoral, now the

Royal Gallery, Cassel. (\* in Catalogue of 1888, 222.

r. The catalogue speaks as follows of the indistinct last figure : " The last figure, with its pronounced angle below on the left should no doubt be read as a four, and not as a nine. It may be noted, however, that the inventory of the De Reuver Collection gives 1655 as the date "











550

**HENDRICKJE STOFFELS**  
**WITH A RICH PARURE OF PEARLS**

(THE LOUVRE, PARIS)



HENDRICKJE STOFFELS  
WITH A RICH PARURE OF PEARLS

(THE LOUVRE, PARIS)

Seated, facing and looking at the spectator, laying her left hand on her body. Over her rich light brown hair she wears a gray cap with narrow red ribbons; she has costly pearl pendants in her ears, and a brooch of the same shape at her breast. Her brown fur-trimmed gown leaves her throat free, showing a small piece of the shirt beneath. Round her left wrist a double string of pearls. A strong light falls on her from above on the left, almost from in front.

Life-size figure, half-length.  
Painted about 1652.

Canvas. H. 0<sup>m</sup>.72; w. 0<sup>m</sup>.60.

Etched by Claessens in the *Musée Français*; in Filhol I, p. 35, Landon II, 64.  
Etched by Ch. Koepping in *L'Art*, and in Dutuit, III.

Smith, n<sup>o</sup> 512, 550; Vosmaer, pp. 321, 552; Bode, pp. 550, 595, n<sup>o</sup> 283; Dutuit, p. 35, n<sup>o</sup> 334; Wurzbach, n<sup>o</sup> 287; Michel, pp. 389, 562.

Duc de La Vallière's Collection, Paris, 1781.  
Comte de Vaudreuil's Collection, Paris, 1784, from which it was bought by Louis XVI for the  
The Louvre, Paris. (N<sup>o</sup> in Catalogue of 1888, 419.)



...cap with ... of oblong; she has  
it free, showing a small piece of the shirt  
... string of pearls. A strong light falls on her  
... front.

... H. ...

... I ... and ... D. ... III

... pp. 321, 33; Bode, pp. 330, 331; ... D. ... p. 33, p. 34.



15. *Portrait of a woman*





531

HENDRICKJE STOFFELS  
IN A WHITE CLOAK

(MR. CHARLES MORRISON'S COLLECTION, BASILDON PARK)

## HENDRICKJE STOFFELS IN A WHITE CLOAK

(MR. CHARLES MORRISON'S COLLECTION, BASILDON PARK)

After bathing; full face; seated in front of a table with a red cover. The right arm rests on the gilded chair, the left is almost completely hidden by the white mantle. The hair is drawn back from the forehead into a cap edged with gold. She has pearls in her ears, and wears a loose bath-wrap of white fur-like woollen stuff over a chemise open at the throat. A double gold chain hangs across her breast. To the left lies a reddish brown gown. Dark background with a light red curtain on the left.

Three-quarters length, life-size.

Signed below on the left : *Rembrandt f. 166.*

(Name and date partially retouched, and hence difficult to decipher.)

Probably painted about 1652.

Canvas. H. 1<sup>m</sup>,00; w. 0<sup>m</sup>,836.

Exhibited at the Royal Academy, London, in 1882 and 1889.

Bode, pp. 551, 578, n° 140; Dutuit, p. 47, n° 344; Wurzbach, n° 222; Michel, pp. 499, 555.  
 Waagen, *Art Treasures*, III, p. 134; IV, p. 304.

Gray Collection, England.

Mr. Charles Morrison's Collection, Basildon, Park England.











552

HENDRICKJE STOFFELS  
AS REMBRANDT'S NUDE MODEL

(CORPORATION ART GALLERY, GLASGOW)

## HENDRICKJE STOFFELS AS REMBRANDT'S NUDE MODEL

(CORPORATION ART GALLERY, GLASGOW)

In a studio lighted from the left, a naked female model on a platform of two steps is posing for an artist seated in front of her to the right. The young woman's figure is relieved against a dark drapery; she holds with her right hand a white sheet that hangs across her right shoulder, and falls over her right thigh. Her right leg is supported on a foot-stool, and she rests her right arm on some books that lie on the table beside her. Her clothes and a white collar lie beside her to the left. Her comely head turned towards the easel, she follows the painter's work with great interest. He wears a dark brown painting-coat with a red breast-piece, and a red skull-cap.

Small full-length figures.  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>.51; w. 0<sup>m</sup>.61.

Exhibited at the Royal Academy, London, 1899.

Waagen, *Art Treasures*, IV, p. 459.

Archibald Mac Lellan Collection, Glasgow, with which it was acquired in 1856 for the Corporation Art Gallery, Glasgow. (N<sup>o</sup> in Catalogue of 1892, 379.)



on the left, a naked female model on a platform of two steps  
faced in front of her to the right. The young woman's figure

dark brown painting coat with a red breast-piece, and a red







555

A GIRL BATHING

(NATIONAL GALLERY, LONDON)

555

## A GIRL BATHING

(NATIONAL GALLERY, LONDON)

A young girl has stepped down from a steep bank into a pool, holding up her chemise carefully with both hands, and looking in front of her. A red gold-lined gown lies on the bank behind her to the left, which on the right seems to be overgrown with bushes. Late evening; a strong light falls on the figure from the left.

Small full-length figure.

Signed on the bank to the left : *Rembrandt f. 1654.*

Oak panel. H. 0<sup>m</sup>,61; w. 0<sup>m</sup>,455.

Engraved by P. Lightfoot in Jones' *National Gallery*.

Smith, n° 165; Vosmaer, pp. 320, 551; Bode, pp. 486, 583, n° 173; Dutuit, p. 32, n° 407; Wurzbach, n° 124; Michel, 391, 556.

Waagen, *Art Treasures*, I, p. 354.

Lord Gwydyr's Collection, 1829.

Rev<sup>d</sup>. W. Holwell Carr's Collection. Bequeathed by him in 1831 to the National Gallery, London. (N° in Catalogue, 54.)





## A GIRL BAPTIZING

She stepped down from a steep bank into a pool, holding up her

arms and shouting

"I am baptized!"

and then she lay down

on her back, looking up at the sky

and saying

"I am baptized!"





554

**BATHSHEBA AT THE BATH**

(THE LOUVRE, PARIS)

## BATHSHEBA AT THE BATH

(THE LOUVRE, PARIS)

Bathsheba, still naked from her bath, is seated on a low bench; an old woman washes her feet. She is sitting in profile to the left, on a bathing sheet and her chemise, her right leg laid across her left knee, leaning on her left hand; in her right she holds David's letter, which she seems to be pondering. At her throat is a gold pendant, hanging from a black ribbon; a clasp on her right upper arm. Stray locks of her hair, which is held together loosely at the back of her head with a string of pearls, fall upon her right shoulder; a narrow red ribbon is entwined in it in front. Behind her lies a magnificent gown of gold brocade. The old attendant, who crouches in front of her to the left, wears a dull red gown and a dark hood, made of small strips of cloth. Only the upper part of her body is visible. A strong light from the front falls on the upper part of Bathsheba's body.

Full-length figure, life-size.

Signed on the seat above Bathsheba's foot : *Rembrandt f. 1654.*

Canvas. H. 1<sup>m</sup>,42; w. 1<sup>m</sup>,42.

Etched by Courty in the *Gazette des Beaux-Arts*, 1876; Dutuit, III.

Smith, Supplement, n° 1; Vosmaer, pp. 320, 551; Bode, pp. 487, 549, 595, n° 285; Dutuit, p. 35, n° 29; Wurzbach, n° 271; Michel, pp. 390, 562.

W. Young Ottley Collection, London, 1837.

Peacock Collection, London.

Marquis Maison Collection, Paris.

Paul Perier Collection, Paris, 1843.

La Caze Collection, Paris, with which it was bequeathed in 1869 to

The Louvre, Paris. (N° 96 in the Catalogue of the Salle La Caze.)





CHAPTER IV

The first part of the chapter is devoted to a discussion of the various forms of the verb 'to be' in English. It is shown that the verb 'to be' is used in a variety of ways, and that its meaning is often different in different contexts. The second part of the chapter is devoted to a discussion of the various forms of the verb 'to have' in English. It is shown that the verb 'to have' is also used in a variety of ways, and that its meaning is often different in different contexts.

The third part of the chapter is devoted to a discussion of the various forms of the verb 'to do' in English. It is shown that the verb 'to do' is also used in a variety of ways, and that its meaning is often different in different contexts. The fourth part of the chapter is devoted to a discussion of the various forms of the verb 'to go' in English. It is shown that the verb 'to go' is also used in a variety of ways, and that its meaning is often different in different contexts.

The fifth part of the chapter is devoted to a discussion of the various forms of the verb 'to come' in English. It is shown that the verb 'to come' is also used in a variety of ways, and that its meaning is often different in different contexts. The sixth part of the chapter is devoted to a discussion of the various forms of the verb 'to see' in English. It is shown that the verb 'to see' is also used in a variety of ways, and that its meaning is often different in different contexts.





555

REMBRANDT'S BROTHER  
WITH DISORDERED HAIR

(ROYAL GALLERY, THE HAGUE)



## REMBRANDT'S BROTHER WITH DISORDERED HAIR

(ROYAL GALLERY, THE HAGUE)

Full face, turned slightly to the right. He is bareheaded, with scanty, disordered gray hair, and a short gray moustache and chin-tuft. A scar on his forehead. He wears a brown morning-gown, showing a narrow strip of shirt at the throat. Grayish brown background. The light touches the head from above on the left.

Life-size bust, the hands not seen.

Signed half-way down on the left : *Rembrandt f. 1650.*

Canvas. H. 0<sup>m</sup>,78; w. 0<sup>m</sup>,66.

Adriaen Hermansz van Rijn was born at Leyden in 1597 or 1598, married Elisabeth, daughter of Simon van Leeuwen in 1617, and died at Leyden in 1654. He was originally a shoemaker, but afterwards became a miller in his father's mill, at Leyden.

Engraved by Albert Krüger in *Oud Holland*, IX.

Etched in Lebrun's *Recueil de Gravures*, II, n° 153, Paris, 1809.

Smith, n° 281; Dutuit, p. 14; Michel, pp. 353, 565; Bode in *Oud Holland*, IX, p. 1 *et seq.*

Lebrun Collection, Paris, 1809.

Chevalier Erard's Collection, Paris, 1832.

Sir W. W. Knighton's Collection, Blendworth Lodge, 1885.

Sir Ch. J. Robinson's Collection, London, 1889.

M. Ch. Sedelmeyer's Collection, Paris. Bought in 1891 for the Royal Gallery, The Hague. (N° in Catalogue, 560.)



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REMBRANDT'S BROTHER  
IN A GILDED HELMET

(ROYAL GALLERY, BERLIN)

556

# REMBRANDT'S BROTHER IN A GILDED HELMET

(ROYAL GALLERY, BERLIN)

Looking down, turned slightly to the right, in a dark doublet with purple-red sleeves. On his head a richly chased gilded helmet with ear-pieces and a plume of short white and red feathers. Dark background. A strong light from above on the left glances off the helmet and face on to the breast.

Life-size figure, half-length.  
Painted about 1650.

Canvas. H. 0<sup>m</sup>.67; w. 0<sup>m</sup>.515.

Exhibited at Amsterdam in 1898.

Bode, *Oud Holland*, 1891, p. 4. D'Laban, in the *Zeitschrift für bildende Kunst*, 1898, p. 73 *et seq.*

From a private collection in Switzerland.

Acquired in 1897 through Messrs. P. and D. Colnaghi in London by the Kaiser Friedrichs Museums Verein. Since exhibited in the

Royal Gallery, Berlin. (N<sup>o</sup> in Catalogue, 828<sup>b</sup>.)











557

REMBRANDT'S BROTHER  
WITH A MEDALLION ON A GOLD CHAIN

(COUNT FELIX NICOLAS POTOCKI'S COLLECTION, PARIS)

REMBRANDT'S BROTHER  
WITH A MEDALLION ON A GOLD CHAIN

(COUNT FELIX NICOLAS POTOCKI'S COLLECTION, PARIS)

Aged about fifty-five, nearly full face, looking slightly to the right. He has crisp white hair, a small white moustache and chin-tuft, and wears a brown cloak over a dark gray doublet with a plain unstarched shirt-collar. A little medallion hangs on his breast from a gold chain. Dark greenish gray background. The light falls into the picture from above on the left, and touches the right side of the face.

Bust, life-size, the hands not seen.  
Painted about 1650.

Canvas. H. 0<sup>m</sup>,71; w. 0<sup>m</sup>,55.

Old copies of the picture belong to Dr Werner Weisbach, Berlin, and to Lord Northbrook, London.

Engraved by G. F. Schmidt.

King Stanislas Poniatowski's Collection, Warsaw.  
Count Felix Nicolas Potocki's Collection, Paris.











558

REMBRANDT'S BROTHER  
WITH AN EYEGLASS IN HIS RIGHT HAND

(M. JULES PORGÈS' COLLECTION, PARIS)

REMBRANDT'S BROTHER  
WITH AN EYEGLASS IN HIS RIGHT HAND

(M. JULES PORGÈS' COLLECTION, PARIS)

Full face, resting his right hand with the eyeglass on a ledge, and looking to the right. He has a short gray moustache, and half shaved whiskers, and wears a black cap on his gray hair, and a black doublet with red undersleeves, showing the white shirt at the throat, breast, and fore-arm. A stick rests against his right shoulder. The light falls from the left on the right side of the face.

Bust, life-size.  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>.56; w. 0<sup>m</sup>.43

Companion picture to n° 359.

Exhibited at Amsterdam, 1898.

Marquess of Ely's Collection, London, 1891.  
Mr. Martin H. Colnaghi's Collection, London.  
M. Jules Porgès' Collection, Paris.





WITH AN EYE GLASS IN HIS RIGHT HAND





559

AN OLD WOMAN HOLDING UP A BOOK

(M. JULES PORGÈS' COLLECTION, PARIS)

## AN OLD WOMAN HOLDING UP A BOOK

(M. JULES PORGÈS' COLLECTION, PARIS)

Aged about fifty-five, turned to the left, the face quite in profile. She holds a book in both hands, and looks up at the spectator. She wears a white head-cloth, and a red gown, which shows a white pleated chemisette at the throat. A furred cloak is thrown back across her shoulders. To the left, a window-ledge. A strong light from the left falls across the head on the book.

Bust, life-size.  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>.56; w. 0<sup>m</sup>.43

Companion picture to n° 358.

A copy, enlarged on all sides, is ascribed to Ferdinand Bol in the Orléans Museum; another copy, from the San Donato Collection, in the Montpellier Museum, is catalogued as the work of Nicolaes Maes. (N° 712.)

Exhibited at Amsterdam, 1898.

Marquess of Ely's Collection, London, 1891.  
Mr. Martin H. Colnaghi's Collection, London.  
M. Jules Porgès' Collection, Paris.





Agitated and flustered, turned to the left, the face quite in profile. She holds a  
glass in her right hand, looking up at the spectator. She wears a white head-cloth, and  
a white pleated chemisette at the throat. A furred cloak is





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REMBRANDT'S BROTHER IN A WIDE CAP

(THE HERMITAGE, ST. PETERSBURG)



## REMBRANDT'S BROTHER IN A WIDE CAP

(THE HERMITAGE, ST. PETERSBURG)

Aged nearly sixty. Standing, turned slightly to the right, and looking downwards. He has a short gray moustache and chin-tuft, and wears a broad, flat biretta of black stuff on his gray hair, and over his dark doublet, a black cloak, from which his right hand protrudes. The light falls from the left on the right side of his face and figure. Light background.

Bust, life-size.

Signed on the left, above the shoulder : *Rembrandt f. 1654.*

Canvas. H. 0<sup>m</sup>,74; w. 0<sup>m</sup>,63

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n<sup>os</sup> 213, 313; Vosmaer, p. 579; Bode, p. 503, 602, n<sup>o</sup> 346; Dutuit, pp. 39, 317; Wurzbach, n<sup>o</sup> 408; Michel, pp. 398, 567.

Count Brühl's Collection, with which it was bought in 1769 for The Hermitage, St. Petersburg. (N<sup>o</sup> in Catalogue, 824.)



CS BROTHER IN A WIDE CAP







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THE JEWISH DOCTOR, EPHRAIM BONUS

(SIX COLLECTION, AMSTERDAM)

## THE JEWISH DOCTOR, EPHRAIM BONUS

(SIX COLLECTION, AMSTERDAM)

Aged about thirty-five. Standing, turned half to the left, and looking at the spectator. He has a beard, and wears a high black hat over his brown hair, and a black costume, with plain flat collar and cuffs. On the forefinger of his left hand is a ring with a precious stone. A strong light falls from the left on the right side of his face and on his collar. Dark background, lighted up on the left.

Small half-length figure.  
Painted about 1647.

Oak panel. H. 0<sup>m</sup>,19; w. 0<sup>m</sup>,15.

Ephraim Bonus or Bueno was by birth a Portuguese Jew, who settled in Amsterdam as a doctor, acquired the rights of citizenship in 1651, and died in 1665.

Etched by Rembrandt himself (reversed), Bartsch, n° 278; etched by Wilm Steelink in *Oude Kunst in Nederland*, by J. F. van Someren.  
Engraved by J. W. Kaiser.

Exhibited at Amsterdam, 1876. 1900.

Smith, n° 258; Vosmaer, pp. 277, 542; Bode, pp. 498, 558, n° 8; Dutuit, p. 54, n° 200; Wurzbach, n° 349; Michel, pp. 354, 365.  
Moes *Iconographia Batava*, n° 850.

W. Six Collection, Amsterdam, 1734.

Wassenaar d'Obdam Collection, The Hague, 1750.

Philip van Dijk Collection, The Hague, 1753.

Braamkamp Collection, Amsterdam, 1771. Bought by P. Fouquet.

J. L. van der Dussen Collection, Amsterdam, 1774.

Anonymous Collection, London, 1801, bought by Sir W. W. Wynn.

Goll van Frankenstein Collection, Amsterdam, 1833, since when it has been in the Six Collection, Amsterdam. (N° in Catalogue of 1900, 128.)



He has a beard, and wears a high black hat over his brown hair, and a  
coat, with plain flat collar and cuffs. On the forefinger of his left hand is  
a precious stone. A strong light falls from the left on the right side of his

1. *Portrait of a Man*. (142) Bode, pp. 117-118. (143) Bode, p. 117, no. 100. Worzbach

1. *Portrait of a Man*. (142) Bode, pp. 117-118.







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PORTRAIT OF A MAN  
WITH A POINTED BEARD  
IN A BROAD-BRIMMED HAT  
ERRONEOUSLY CALLED A PORTRAIT OF NICOLAES BERCHEM

(DUKE OF WESTMINSTER'S COLLECTION, LONDON.)

PORTRAIT OF A MAN WITH A POINTED BEARD  
IN A BROAD-BRIMMED HAT

ERRONEOUSLY CALLED A PORTRAIT OF NICOLAES BERCHEM

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

Aged about forty; seated, turned to the right, almost in profile, looking at the spectator, his left hand before his breast. He has a thick moustache and pointed beard, and wears a broad-brimmed hat on his rich curly brown hair, and a plain flat collar over his dark cloak. A subdued light from above on the left falls on the figure. Gray background.

Half-length figure, life-size.

Signed below on the right : *Rembrandt f. 1647.*

Cedar panel. H. 0<sup>m</sup>.74; w. 0<sup>m</sup>.67.

Companion picture to n° 363.

Engraved by Schiavonetti, by B. Richards in 1766, and by Dupuis. Lithographed by C. Hamburger in Smith's *Catalogue Raisonné*, vol. V, as the portrait of Berchem.

Exhibited at the Royal Gallery of The Hague in 1891; at the Royal Academy, London, in 1870, 1895, and 1899; at Amsterdam in 1898.

Smith, n° 282; Vosmaer, pp. 277, 542; Bode, pp. 498, 590, n° 243; Dutuit, p. 49, n° 198; Wurzbach, n° 219; Michel, pp. 360, 559.

Waagen, *Art Treasures*, II, p. 166.

Duke of Westminster's Collection, Grosvenor House, London. (N° in Catalogue of 1888, 19.



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PORTRAIT OF A YOUNG WOMAN  
WITH FOLDED HANDS

ERRONEOUSLY CALLED A PORTRAIT OF BERCHEM'S WIFE

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

# PORTRAIT OF A YOUNG WOMAN WITH FOLDED HANDS

ERRONEOUSLY CALLED A PORTRAIT OF BERCHEM'S WIFE

(DUKE OF WESTMINSTER'S COLLECTION, LONDON)

Aged about thirty, seated, facing the spectator, and looking to the left, her hands folded. A flat white cap with two narrow yellow stripes covers her brown hair save on the forehead. She is dressed in a plain dark costume, with a small pleated ruff and narrow cuffs edged with lace. On the fore-finger of her right hand she wears a plain gold ring. A bright light from the left illumines the whole figure.

Half-length, life-size.

Signed below on the left : *Rembrandt f. 1647.*

Cedar panel. H. 0<sup>m</sup>,74; w. 0<sup>m</sup>,67.

Companion picture to n° 362.

Engraved by Schiavonetti.

Exhibited at the Royal Gallery of The Hague in 1891; at the Royal Academy, London, in 1870, 1895 and 1899; at Amsterdam in 1898.

Smith, n° 528; Vosmaer, pp. 277, 543; Bode, pp. 498, 590, n° 244; Dutuit, p. 49, n° 199; Wurzbach, n° 260; Michel, pp. 360, 559.

Waagen, *Art Treasures*, II, p. 166.

Duke of Westminster's Collection, Grosvenor House, London. (N° in Catalogue of 1888, 20.)





# COLLEGE OF A YOUNG WOMAN WITH FOLDED HANDS

The following is a description of the figure of a young woman with her hands folded, as seen from the left. The figure is shown in a standing position, facing slightly to the right. The hands are folded in front of the chest, and the feet are together. The figure is shown in a simple, stylized manner, with no facial features or clothing details visible.

Figure 1. From the left identifies the scale 1/2

The figure is shown in a simple, stylized manner, with no facial features or clothing details visible. The figure is shown in a standing position, facing slightly to the right. The hands are folded in front of the chest, and the feet are together. The figure is shown in a simple, stylized manner, with no facial features or clothing details visible.

Figure 2. From the front identifies the scale 1/2

The figure is shown in a simple, stylized manner, with no facial features or clothing details visible. The figure is shown in a standing position, facing slightly to the right. The hands are folded in front of the chest, and the feet are together. The figure is shown in a simple, stylized manner, with no facial features or clothing details visible.





564

A YOUNG PAINTER  
WITH LONG CURLY HAIR  
ABOUT TO DRAW

(MR. J. PIERPONT MORGAN'S COLLECTION, LONDON)

A YOUNG PAINTER  
WITH LONG CURLY HAIR ABOUT TO DRAW

(MR. J. PIERPONT MORGAN'S COLLECTION, LONDON)

Aged about twenty. He is seated, facing the spectator, turned slightly to the right, and looking out into the distance. With his left hand he holds an ink-stand, and a portfolio, on which lies the paper he is about to draw on with his right hand. He wears a brown furred mantle over a doublet of which the gold-embroidered sleeve alone is visible. Round his neck a white scarf. A dark cap (almost black) covers his brown hair. A dark brown curtain hangs against the light brown background on the right. A bright ray of light, falling into the picture from above on the left, throws the shadow of the cap over the upper part of his face.

Three-quarters length, life-size.  
Painted about 1648.

Canvas. H. 1'11, 10; W. 0'8, 85.

Exhibited at the Royal Academy, London, in 1899.

Smith, Supplement, n° 27.

Lord Carrington's Collection, Wycombe Abbey.  
Mr. Charles J. Wertheimer's Collection, London.  
Messrs. Thomas Agnew and Sons' Collection, London.  
Mr. J. Pierpont Morgan's Collection, London.





## AG PAINTER

...

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565

A YOUNG PAINTER IN A HIGH HAT  
HOLDING HIS SKETCH-BOOK IN HIS HANDS

(MR. H. C. FRICK'S COLLECTION, PITTSBURG)



A YOUNG PAINTER IN A HIGH HAT  
HOLDING HIS SKETCH-BOOK IN HIS HANDS

MR. H. C. FRICK'S COLLECTION, PITTSBURG

Aged about five and twenty, turned to the right, seated at a table with a red cover and looking at the spectator. With his left hand he holds some loose sheets of paper before him; his right hand, in which he grasps the pencil, rests on the edge of the table. On his long dark brown hair he wears a broad-brimmed black hat entwined with a trail of blossom, which throws a shadow over the upper part of his face. Closely clipped moustache. He is dressed in a full black cloak over a golden-green doublet with a plain white collar and cuffs to match.

Half-length, life-size.

Signed above on the right, below the strip of canvas that has been added : *Rembrandt f. 164.*  
(The last figure illegible.)

Painted about 1648.

Canvas. H. 1<sup>m</sup>, 133; W. 0<sup>m</sup>, 89. A strip of canvas 0<sup>m</sup>, 14 wide joined on above.

The various hypotheses as to the identity of the sitter, sometimes erroneously called Leonhard Bramer, have no secure basis.

Exhibited at Amsterdam, 1898.

Smith, n° 338; Bode, pp. 498, 580, n° 149; Dutuit, p. 43, n° 314; Wurzbach, n° 164; Michel, pp. 382, 555.

Waagen, *Art Treasures*, II, p. 280.

Aved Collection, Paris, 1766.

Earl of Carlisle's Collection, Castle Howard.

Mr. H. C. Frick's Collection, Pittsburg.



## WINTER IN A HIGH HAT

THE first snow of the season had fallen, and the children were playing in the yard. The mother was sitting on the porch, looking out at the white landscape. The father was standing by the door, watching the children. The house was warm and cozy, with a fire burning in the hearth.

The children were playing with their sleds, and the mother was watching them. The father was standing by the door, looking out at the snow. The house was warm and cozy, with a fire burning in the hearth.

The children were playing with their sleds, and the mother was watching them. The father was standing by the door, looking out at the snow. The house was warm and cozy, with a fire burning in the hearth.







566

EQUESTRIAN PORTRAIT OF A YOUNG MAN

ERRONEOUSLY CALLED A PORTRAIT OF MARSHAL TURENNE

(EARL COWPER'S COLLECTION, PANSHANGER)

EQUESTRIAN PORTRAIT OF A YOUNG MAN  
ERRONEOUSLY CALLED A PORTRAIT OF MARSHAL TURENNE

(EARL COWPER'S COLLECTION, PANSHANGER)

A young man gallops forward from the right on a dark gray horse, looking at the spectator. He holds the reins with both hands. On his luxuriant curly brown hair he wears a plumed hat, and over a yellowish brown jerkin with gold-embroidered silk sleeves a broad scarf, and a white cravat. A dagger and pistols at his side. The horse's mane is carefully dressed, and the leather of the trappings richly ornamented with gold. The gate of a park is visible in the shadow of the background; on the road in front of it is an open carriage with liveried servants on the box; several pedestrians near it.

Full-length figure, life-size.

Said to be signed : *Rembrandt f.* 1649.

Painted about 1649.

Canvas. H. 2<sup>m</sup>.825. w. 2<sup>m</sup>.35.

Cf. p. 24 for the former title of this picture.

Etched by P. J. Arendzen, in Hofstede de Groot's *Masterpieces of Dutch Art in English Collections*.

Exhibited at the Royal Academy, London, 1881.

Smith, n° 323; Vosmaer, pp. 284, 546; Bode, pp. 499, 590, n° 249; Dutuit, p. 44, n° 237; Wurzbach, n° 170; Michel, pp. 336, 559.

Waagen, *Art Treasures*, III, p. 16.

Ferdinand, Count Plettenberg and Wittem's Collection, Nordkirchen, sold at Amsterdam in 1738.

Van Zwieten Collection, The Hague, 1741.

Earl Cowper's Collection, Panshanger, England.



... a broad sword, and a white cravat. A dagger and pistols at his side. The  
... of a peak is visible in the distance ... on the road







567

PORTRAIT OF NICOLAES BRUYNINGH

(ROYAL GALLERY, CASSEL)

# PORTRAIT OF NICOLAES BRUYNINGH

(ROYAL GALLERY, CASSEL)

Aged about forty. He is seated in an arm-chair, facing the spectator, leaning forward to the left and resting his right hand on the back of the chair. He has long brown hair and a slight moustache, and wears a plain black costume with a flat white collar. The light from the left touches the head and face. Brown background.

Life-size figure, nearly full-length.

Signed on the right, above the back of the chair : *Rembrandt f. 1652.*

Canvas. H. 1<sup>m</sup>,05; w. 0<sup>m</sup>,90.

Nicolaes Bruyningh, son of Thomas Bruyningh and Maritje Hooywout, married Catharina van Nieuwstaed and died without issue. Little is known of his life. He was distantly related to Frans Jansz Bruyningh, Secretary to the Bankruptcy Court.

Engraved by Oortmann in the *Musée Napoléon*.

Etched by W. Unger.

Smith, n° 373; Vosmaer, pp. 355, 558; Bode, pp. 533, 566, n° 67; Dutuit, p. 28, n° 204; Wurzbach, n° 54; Michel, pp. 429, 552.

Moes, *Iconographia Batava*, n° 1212. H. J. Heshuysen, *Amsterdams'ch Jaarboekje*, 1900, p. 143.

Collection of Hillegonda Bruyningh<sup>(1)</sup>, widow of Jan Graswinkel of Delft. Exchanged by her daughter in 1728 through the intermediary of Valerius de Reuver, for a consideration of 100 gulden. De Reuver Collection, with which it was acquired in 1649 for the Electoral Gallery, now the Royal Gallery, Cassel. (N° in Catalogue of 1880, 221.)

1. Hillegonda was a sister of Nicolaes Bruyningh.



CARICATURE OF NICOLAUS BREYEN NCH

1850

THE CARICATURE OF NICOLAUS BREYEN NCH  
IS A REPRODUCTION OF THE ORIGINAL  
DRAWING BY THE ARTIST  
AND IS NOT A COPY OF THE ORIGINAL

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568

**PORTRAIT OF A YOUNG MAN  
WITH LONG LIGHT BROWN HAIR**

MR. ALEXANDER HENDERSON'S COLLECTION, BUSCOT PARK)

PORTRAIT OF A YOUNG MAN  
WITH LONG LIGHT BROWN HAIR

(MR. ALEXANDER HENDERSON'S COLLECTION, BUSCOT PARK)

Aged about twenty-five, standing, turned halfway to the left, and looking at the spectator, holding his black cloak together with his right hand. He has long, light brown curly hair and a slight moustache and chin-tuft. The background is a wall, with a coat of arms in a *baroque* frame on the left. On the right, a group of dark trees, with a distant horizon above them.

Nearly three-quarters length.  
Signed below on the right: *Rembrandt f.*  
Painted about 1652.

Canvas, rounded at the top. H. 0<sup>n</sup>.925; W. 0<sup>n</sup>.735.

Exhibited in London, at the British Institution in 1824, 1851; at the Royal Academy in 1899.

Smith, n° 350.  
Waagen, *Art Treasures*, II, p. 335.

Lord Dover's (afterwards Viscount Clifden's) Collection, sold in London in 1893.  
Mr. Alexander Henderson's Collection, Buscot Park, England.





and a light moustache and chin-stunt. His sound is a well,

or he says, "boe-thu-m."





569

PORTRAIT  
OF AN OLD LADY IN A VELVET HOOD  
HER HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

PORTRAIT OF AN OLD LADY IN A VELVET HOOD  
HER HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

Aged about fifty, seated, turned slightly to the left, and looking in the same direction. She wears a dark russet hood over a closely fitting white head-cloth. Over her bluish black gown, which shows a daintily pleated chemisette at the throat, hangs a full, fur-lined black cloak, with long fur tails, on which her hands are folded on her lap. On the fourth finger of her right hand she wears a gold ring with a coloured stone. Dark background. The light falls full on the figure from above, a little to the left.

Three-quarters length, less than life-size.

Signed on the right beneath the head : *Rembrandt f. 16*

Painted about 1650-1652.

Canvas. H. 0<sup>m</sup>.88; w. 0<sup>m</sup>.72.

Scraped in mezzotint by R. Earlom; etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 517; Vosmaer, p. 581; Bode, pp. 503, 602, n° 345; Dutuit, p. 39, n° 321; Wurzbach, n° 421; Michel, pp. 396, 567.

Crozat Collection, Paris.

Lord Walpole's Collection, Houghton Hall, with which it was acquired by the Empress Catherine for The Hermitage, St. Petersburg. (N° in Catalogue, 823.)











570

THE STANDARD-BEARER  
WITH A WIDE SASH

(MR. GEORGE J. GOULD'S COLLECTION, NEW YORK)



## THE STANDARD-BEARER WITH A WIDE SASH

(MR. GEORGE J. GOULD'S COLLECTION, NEW YORK)

Aged about sixty, standing, facing the spectator. In his right hand he holds a glove, in his gloved left hand a banner with the arms of the city of Amsterdam upon it. His gray hair is partly covered by a black hat with a white feather; he wears a dark brown coat with gold buttons, and over it a dark blue sash and a sword in a richly embroidered gold sheath. Background of gray wall with a rusticated pillar on the right. The full light falls from in front on the left over the whole figure.

Three-quarters length, life-size.

Signed below on the left: *Rembrandt fec. 1654.*

Canvas. H. 1<sup>m</sup>,38; w. 1<sup>m</sup>,14.

Scraped in mezzotint by W. Pether.

Exhibited at Manchester, 1857; at the Royal Academy, London, in 1871.

Smith, n° 279; Bode, pp. 539, 592, n° 262; Dutuit, p. 49, n° 436; Wurzbach, n° 256; Michel, pp. 500, 559.

Sir Joshua Reynolds' Collection, London, 1795.

Earl of Warwick's Collection, Warwick Castle.

M. Charles Sedelmeyer's Collection, Paris.

Mr. Ch. J. Wertheimer's Collection, London.

Messrs Thos. Agnew and Sons' Collection, London.

Mr. George J. Gould's Collection, New York.











571

**PORTRAIT  
OF THE BURGOMASTER JAN SIX**

(SIX COLLECTION, AMSTERDAM)

# PORTRAIT OF THE BURGOMASTER JAN SIX

(SIX COLLECTION, AMSTERDAM)

Standing, facing the spectator, turned slightly to the left, his head inclined towards his right shoulder, looking irresolutely before him. Preparatory to going out, he has placed his large black felt hat on his long auburn hair, and with his right hand, in which he holds one glove, he pulls the other over his left hand. Over a light gray doublet with yellow buttons he wears across his left shoulder a short cloak of cinnabar red with a gold-edged collar and braided trimming. His white collar is plain, his cuffs are pleated. Dark gray background. The light falls from above on the left over the whole figure.

Life-size figure, more than half-length.

Painted in the year 1654. The date is to be deduced from the couplet composed by Jan Six himself :

AonIDas qVI sVM tenerIs VeneratVs ab annIs.

TaLLs ego IanVs SIXIVs ora tVLI.

The capital letters taken together give the date 1654.

Canvas. H. 1<sup>m</sup>,12; w. 1<sup>m</sup>,02.

Jan Six, son of Jan Six and Anna Wymer, was born at Amsterdam in 1618, and there married Margaretha, daughter of Professor Nicolaes Tulp, in 1655. He passed successively through the various stages of the magistrature, became Burgomaster in 1691, and died in 1700. He was a poet and an art-collector. Rembrandt etched his portrait (Barstch, n° 285), and further, a frontispiece for his tragedy, *Medea* (Bartsch, 112). Six owned several pictures and many drawings and etchings by Rembrandt.

Engraved by J. W. Kaiser.

Etched by P. J. Arendzen, Wilm Steelink (in Van Someren, *Oude Kunst in Nederland*), and by Desboutin.

Exhibited at Amsterdam in 1872 and 1900.

Smith, n° 329; Vosmaer, pp. 273, 556; Bode, pp. 532, 558, n° 6; Dutuit, p. 54, n° 228; Wurzbach, n° 348; Michel, pp. 452, 565.

Prof. Jan Six in *Oud Holland*, XI, 1893, p. 156.

Painted as a commission for the sitter, it has always remained in the possession of the family. Six Collection, Amsterdam. (N° in Catalogue of 1900, 127.)











572

STUDY OF AN OLD MAN  
WITH A WHITE BEARD  
LOOKING DOWN

(NATIONAL GALLERY OF IRELAND, DUBLIN)

STUDY OF AN OLD MAN WITH A WHITE BEARD  
LOOKING DOWN

(NATIONAL GALLERY OF IRELAND, DUBLIN)

About sixty-five, full face, his head inclined to the right, his eyes cast down, his mouth slightly open, as if in lamentation. He has white hair and a full white beard, and wears a dark gown, and a small red skull-cap. The light comes from the left. Dark background.

Bust, life-size.  
Signed: *Rembrandt f.*  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>.62; w. 0<sup>m</sup>.456.

Exhibited at the Royal Academy, London, in 1899.

Michel, p. 555.

C. W. Lewis Collection, sold in 1871; bought for the  
National Gallery of Ireland, Dublin. (N<sup>o</sup> in Catalogue, 48.)











STUDY OF A YOUNG GIRL LOOKING DOWN

# STUDY OF A YOUNG GIRL LOOKING DOWN

(SIR CHARLES A. TURNER'S COLLECTION, LONDON)

Aged about twenty, looking down to the left. With a fresh complexion and dark hair. She wears a brownish red dress and yellow fichu, and has a white kerchief round her throat.

Small bust.  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>,21; w. 0<sup>m</sup>,18.

*Pentimenti* showing the outline of a hood are visible on the head and throat.

Exhibited at Amsterdam in 1898, at the Burlington Fine Arts Club, London, 1900.

Sir Charles A. Turner's Collection, London.











574

A GIRL IN DISTRESS LOOKING ASIDE

(BARON ALBERT VON OPPENHEIM'S COLLECTION, COLOGNE)

## A GIRL IN DISTRESS LOOKING ASIDE

(BARON ALBERT VON OPPENHEIM'S COLLECTION, COLOGNE)

Aged about twenty. Half in profile to the left, the head bent forward. Her light brown hair is brushed back under a simple yellow cap. She has dark eyes and a bright complexion. A white drapery over her shoulders shows her square cut yellow gown in front and at the upper part of the arms. Round her neck is a double red cord. Grayish green background, lighted up on the right.

Small bust.  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>.21; w. 0<sup>m</sup>.175.

Exhibited at Amsterdam in 1898.

Baron Albert von Oppenheim's Collection, Cologne.











575

STUDY OF AN OLD WOMAN  
WITH FOLDED NHADS

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

# STUDY OF AN OLD WOMAN WITH FOLDED HANDS

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

Aged about sixty; looking down to the right, her hands clasped before her breast as if in prayer. She wears a dull red gown, a white kerchief, and a large white cap. A bright light falls on the kerchief and cap, and on the background to the right.

Small bust.  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>,20; w 0<sup>m</sup>,16.

Exhibited at Amsterdam, 1898; at the Royal Academy, London, 1899.

Sideroff Collection, St. Petersburg.  
Dr. A. Bredius' Collection; exhibited in the  
Royal Gallery at The Hague. (N<sup>o</sup> in Catalogue, 610.)











576

STUDY OF AN OLD MAN  
WITH A GRIZZLED BEARD IN A RED CAP

(MR. GEORGE J. GOULD'S COLLECTION, NEW YORK)

STUDY OF AN OLD MAN WITH A GRIZZLED BEARD  
IN A RED CAP

(MR. GEORGE J. GOULD'S COLLECTION, NEW YORK)

Aged about sixty; almost full face, his head bent forward slightly to the left, looking down. He has a grizzled beard and hair, and wears a red cap. His dark gown is fastened with a jewelled gold clasp over his light underdress. Dark background, lighted up above. The light falls from above on the left across the face.

Bust, life-size, the hands not seen.

Signed above on the right : *Rembrandt f. 1650.*

Canvas. H. 6<sup>in</sup>,68; w. 6<sup>in</sup>,56.

Messrs. Thomas Agnew and Sons' Collection, London.

Mr. George J. Gould's Collection, New York.





He has a mottled head and face, the sides of the neck





577

STUDY OF A WHITE-BEARDED OLD MAN  
WITH SCANTY HAIR

(BARON VON SPECK-STERNBURG'S COLLECTION, LÜTZSCHENA)

STUDY OF A WHITE-BEARDED OLD MAN  
WITH SCANTY HAIR

(BARON VON SPECK-STERNBURG'S COLLECTION, LÜTZSCHENA)

Aged about seventy; turned to the right, and looking down in front of him. He is bareheaded, has scanty white hair about his temples, and a white beard, and wears a dark brown furred cloak over a dull red doublet. Dark background. A strong light falls from above on the left on the forehead and touches the face.

Bust, life-size.

Signed half-way up on the right, near the edge of the canvas: *Rembrandt f. 1651.*

Canvas. H. 0<sup>m</sup>,60; w 0<sup>m</sup>,50.

Exhibited at the Civic Museum, Leipzig, in 1888.

Baron von Speck-Sternburg's Collection, Lützschena, near Leipzig. (N<sup>o</sup> in Catalogue of 1889, 203.)











578

HEAD OF AN OLD MAN  
WITH A WHITE BEARD

(M. LÉON BONNAT'S COLLECTION, PARIS)

# HEAD OF AN OLD MAN WITH A WHITE BEARD

(M. LÉON BONNAT'S COLLECTION, PARIS)

Aged about sixty; almost full face, looking to the right. He has a high furrowed forehead, and disordered hair and beard, and wears a dull brown gown. Brown background, rather light in tone. Dull, fitful light.

Bust, life-size, the hands not seen.  
Painted about 1650.

Canvas on oak panel. H. 0<sup>m</sup>.51; w. 0<sup>m</sup>.425.

Exhibited at Amsterdam in 1898.

S. Mathey Collection, Paris.  
M. Léon Bonnat's Collection, Paris.











579

**BUST OF AN ELDERLY BEARDED MAN  
WITH A ROLL OF PAPER IN HIS HAND**

(CIVIC MUSEUM, STRASBURG)

BUST OF AN ELDERLY BEARDED MAN  
WITH A ROLL OF PAPER IN HIS HAND

(CIVIC MUSEUM, STRASBURG)

Aged about fifty-five; full face, turned slightly to the right and looking at the spectator. He wears a reddish brown gown lined with gray, with a white shirt collar under it. The large grizzled beard stands out in strong relief against the ruddy complexion. The dark hair is in disorder. In his right hand he holds a roll of paper in front of his breast.

Bust, life-size.  
Painted about 1650.

Canvas. H. 0<sup>m</sup>.61; w. 0<sup>m</sup>.46.

Exhibited at the Royal Academy, London, in 1886; at Amsterdam in 1898.

Colonel Sterling's Collection, London.  
Mr. T. Humphry Ward's Collection, London.  
M. Charles Sedelmeyer's Collection, Paris.  
Civic Museum, Strasburg. (N° in Catalogue of 1899, 124.)











580

STUDY OF AN OLD MAN  
WITH A POINTED BEARD  
IN AN ERMINE VEST

(DUKE OF DEVONSHIRE'S COLLECTION, LONDON)

STUDY OF AN OLD MAN  
WITH A POINTED BEARD IN AN ERMINE VEST

(DUKE OF DEVONSHIRE'S COLLECTION, LONDON)

Aged about sixty-five; seated in an arm-chair, facing the spectator. He has sunken, meditative features, and a scanty beard, and wears a dark cap, and a brownish red gown, lined with brown, cut square across the breast, and held together by a chain that passes across the shoulders; an ermine vest shows beneath. Over this dress is thrown a dark furred mantle with a red lining. Both arms rest on the arms of the chair. Dark background. The light falls from the left on the face and the white fur.

Half-length, life-size.

Signed on the left on a level with the shoulder : *Rembrandt f. 1651.*

Canvas. H. 0<sup>m</sup>.79; w. 0<sup>m</sup>.66.

Exhibited at Amsterdam in 1898, and at London in 1899.

Bode, pp. 540, 580, n° 152; Dutuit, p. 44, n° 437; Wurzbach, n° 179; Michel, pp. 500, 555.

Duke of Devonshire's Collection, formerly at Chiswick, now at Devonshire House, London.











581

AN OLD MAN IN AN ARM-CHAIR, MUSING,  
HIS HEAD RESTING ON HIS RIGHT HAND

(DUKE OF DEVONSHIRE'S COLLECTION, LONDON)

AN OLD MAN IN AN ARM-CHAIR, MUSING,  
HIS HEAD RESTING ON HIS RIGHT HAND

(DUKE OF DEVONSHIRE'S COLLECTION, LONDON)

Aged about seventy. He is seated in an arm-chair, facing the spectator, and turned slightly to the right. His right elbow rests on the arm of the chair, and he leans his bald head thoughtfully on his right hand, laying his left on the knob of the chair. He has a gray beard, and wears an ermine-lined purple mantle, under which a light red dress is visible. Dark brown background. A bright light from the left falls across his forehead and face on his shoulder and left hand.

Three-quarters length, life-size.  
Signed above on the right: *Rembrandt f. 1652.*

Canvas. H. 1<sup>m</sup>, 115; w. 6<sup>m</sup>, 88.

Scraped in mezzotint by Ch. Philips.

Exhibited at Amsterdam in 1898, and at London in 1899.

Smith, n° 326; Bode, pp. 515, 580, n° 151; Dutuit, p. 44, n° 422; Wurzbach, n° 178; Michel, pp. 432, 555.

Duke of Devonshires' Collection, formerly at Chiswick, now at Devonshire House, London.











582

THE APOSTLE PAUL  
SEATED AT A WRITING-TABLE

(LORD WIMBORNE'S COLLECTION, CANFORD MANOR)

## THE APOSTLE PAUL SEATED AT A WRITING-TABLE

(LORD WIMBORNE'S COLLECTION, CANFORD MANOR)

Seated in an arm-chair, turned in profile to the left, leaning his head thoughtfully on his left hand, and resting his right, in which he holds a pen, on his thigh. He has a grizzled beard, and wears a black skull-cap and a brown fur-trimmed gown with red sleeves. On a table to the right lie some sheets of paper, and on the wall above hangs a large sword. Dark background; lighted from above on the left.

Life-size figure rather more than three-quarters length.

Signed on the right on the lower edge of the table: *Rembrandt f.*

Painted about 1656.

Canvas. H. 1<sup>m</sup>.29; W. 1<sup>m</sup>.02.

Probably the companion picture to n° 383.

Vosmaer, pp. 359, 561; Bode, pp. 523, 579, n° 147; Dutuit, p. 49, n° 101; Wurzbach, n° 264, 312; Michel, pp. 450, 555.

Portalès Gorgier Collection, Paris, 1865.

Collection of Lord Wimborne (formerly Sir Ivor Guest), Canford Manor, England.











585

AN OLD MAN AT A WRITING-TABLE  
WITH A SET SQUARE IN HIS LEFT HAND

(ROYAL GALLERY, CASSEL)

AN OLD MAN AT A WRITING-TABLE  
WITH A SET SQUARE IN HIS LEFT HAND

(ROYAL GALLERY, CASSEL)

Seated, facing the spectator, at a writing table on which are papers and an ink-stand, in a meditative attitude, leaning on his right elbow. In his right hand he holds his pen; in his left, which rests on the chair, a set square. He is bareheaded, and has a gray beard and hair. He wears a full brown furred mantle, showing the red sleeves of his under-dress, and a piece of his white shirt at the breast. The background is a dark gray wall. The light falls from above on the left.

Life-size figure rather more than three-quarters length.  
Dated on the left on the edge of the table: 1656.

Canvas. H. 1<sup>m</sup>.20; w. 0<sup>m</sup>.90 (reduced all round).

Probably a companion picture to n° 382, and therefore possibly a *St. Bartholomew*.

Etched by N. Mossoloff.

Smith, n° 370; Vosmaer, pp. 346, 556; Bode, pp. 515, 566, n° 68; Dutuit, p. 28, n° 325; Wurzbach, n° 57; Michel, pp. 418, 552.

Included in the inventory made in 1749 of the Electoral (now Royal) Gallery at Cassel, where it is entered as n° 297.

Royal Gallery, Cassel. (N° in Catalogue of 1888, 224.)





THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

BY JOHN BURNET

... the crown. To his right hand he holds  
a sword, and to his left, a scepter, and has  
on his breast a shield, showing the red sleeves  
of his armor.

Printed by W. Stansfeld, 17, Wimpole-street.





584

AN OLD MAN, SEATED  
WITH A STICK IN HIS HANDS

(NATIONAL GALLERY, LONDON)

## AN OLD MAN, SEATED, WITH A STICK IN HIS HANDS

(NATIONAL GALLERY, LONDON)

Seated, to the right, in profile, his head turned towards the spectator. He has a dark beard, and wears a brown fur cap with a light feather, and a crimson silk gown with wide slashed sleeves. Over his left shoulder and across his knees is a heavy fur cloak. Both hands grasp a stick, his right arm rests on the chair. Dark background. Full light from the left touches the figure.

Life-size figure, three-quarters length.  
Painted about 1650.

Canvas. H. 1<sup>m</sup>,34; w. 1<sup>m</sup>,04.

Engraved by John Burnet; by J. Rogers, in Jones' *National Gallery*, and by G. Shenton.

Smith, n° 415; Vosmaer, pp. 367, 564; Bode, pp. 497, 583 (note); Dutuit, p. 32, n° 429; Michel, pp. 432, 556.

Collection of Sir George Beaumont. Presented by him in 1826 to the National Gallery, London. (N° in Catalogue, 51.)









Portrait of a man



585

A BEARDED MAN  
WITH A BUST OF HOMER

(M. RODOLPHE KANN'S COLLECTION, PARIS)

## A BEARDED MAN WITH A BUST OF HOMER

(M. RODOLPHE KANN'S COLLECTION, PARIS)

Standing, his left hand on his side, his right on a bronze bust of Homer, which stands to the left of him on a table covered with a many-coloured Persian rug. He gazes thoughtfully at the bust. He has a thick dark brown beard, and long dark brown hair, partly covered by a brown flat cap of a very dark colour. Over his black doublet he wears a loose white mantle with wide sleeves, open in front. A gold chain is looped in several strands from his right shoulder to his left side; from it hangs a medallion. Dark background; a strong light from above on the left falls on the lower part of the face and the sleeves.

Nearly three-quarters length, life-size.

Signed on the table to the left: *Rembrandt f. 1653.*

Canvas. H. 1<sup>m</sup>.39; w. 1<sup>m</sup>.33.

The old description of this picture as a Portrait of Pieter Cornelisz Hooft must be rejected, as the features bear no likeness to those of P. C. Hooft, who died in 1647.

Dr. J. Six suggests that the picture is a portrait of Torquato Tasso (*Oud Holland*, 1897, p. 4 *et seq.*).

Exhibited at the British Gallery, London, in 1815, and at the Royal Academy, London, in 1893.

Smith, n° 302; Vosmaer, p. 551; Bode, pp. 501, 578, n° 139; Dutuit, p. 43, n° 316; Wurzbach, N° 159; Michel, p. 555.

Sir Abraham Hume's Collection.

Earl Brownlow's Collection, Ashridge Park.

M. Rodolphe Kann's Collection, Paris.





## AGED MAN WITH A BUST OF HOMER

Oil on canvas, 1861-62, 100 x 130 cm.

Standing, one foot bent on his side, his right on a bronze bust of Homer, which stands to the left of a round table covered with a many-coloured Persian rug. He gazes thoughtfully at the bust. He has a thick dark brown beard, and long dark hair. He wears a loose white mantle with a blue border, open in front. A gold chain is draped in several strands from his right shoulder to his left side; from it hangs a small gold bell. Dark background; a strong light from above on the left falls on the figure and the bust.

Proportions: length, life-size.

1. British Gallery, London, in 1865.

2. Academy, London, in 1867.

3. Smart, p. 55; Bode, pp.

4. Dattin, p. 43; n. 10; Warbach.

5. Collection, Paris.





586

AN OLD MAN WITH A WHITE BEARD  
HOLDING A BOOK IN HIS RIGHT HAND

(ROYAL GALLERY, DRESDEN)

AN OLD MAN WITH A WHITE BEARD  
HOLDING A BOOK IN HIS RIGHT HAND

[ROYAL GALLERY, DRESDEN]

Seated, facing the spectator, looking slightly to the left. He has a large white beard, and wears a black cap with an ornament of precious stones in front over his gray hair. A black cloak, held together with a gold clasp, is thrown back from his dark red under-dress. In his right hand, which is only partly visible, he holds a book. Dark brown background. A strong light falls on the head from the right.

Half-length, life-size.

Signed above on the right: *Rembrandt f. 1654.*

Oak panel. H. 1<sup>m</sup>.02; w. 0<sup>m</sup>.78.

Etched by Anton Riedel in 1764; by C. Koepping in 1889.

Smith, n° 453; Vosmaer, pp. 321, 551; Bode, pp. 503, 569, n° 89; Dutuit, p. 29, n° 406; Wurzbach, n° 79; Michel, pp. 398, 553.

Acquired in Poland before 1742, since when it has been in the former Electoral Collection, now the

Royal Gallery, Dresden. (N° in Catalogue of 1896, 1567.)





A stone light is on the road from the right.





587

AN OLD MAN  
WITH A LONG WHITE BEARD  
SEATED, WEARING A WIDE CAP  
HIS HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

AN OLD MAN WITH A LONG WHITE BEARD  
SEATED, WEARING A WIDE CAP, HIS HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

A man of advanced age, seated in an arm-chair, somewhat to the left; his arms rest on the arms of the chair, his hands are folded together in front of him. He has a large white beard, and wears a cap on his scanty white hair; he is dressed in a full brown robe with a gold border. Dark background. A strong light falls across his head from almost immediately in front of him.

Three-quarters length, life-size.

Signed on the background to the left: *Rembrandt f. 1654.*

Canvas. H. 1<sup>m</sup>.09; w. 0<sup>m</sup>.84.

Before the picture came to the Hermitage, a broad strip was added to the canvas at the bottom, and narrow strips on the top and at the sides to make it a companion picture to n° 805 (our Plate 393). Original size. H. 0<sup>m</sup>.90; w. 0<sup>m</sup>.75.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 317; Bode, pp. 503, 601, n° 334; Dutuit, p. 39, n° 408; Wurzbach, n° 401; Michel, pp. 398, 567.

Baudouin Collection, Paris, with which it was acquired for  
The Hermitage, St. Petersburg. (N° in Catalogue, 810.)











588

AN OLD MAN IN A CLOSE-FITTING CAP  
SEATED, HIS HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

AN OLD MAN IN A CLOSE-FITTING CAP  
SEATED, HIS HANDS FOLDED

(THE HERMITAGE, ST. PETERSBURG)

Aged about seventy, seated in an arm-chair, facing the spectator. His arms rest on the arms of the chair, his hands are folded. He has a white beard, and scanty short white hair, partly covered by a small green cap. Over his dark-red doublet he wears a greenish black mantle which has slipped from in right shoulder. A strong light from the left touches the head. Greenish gray background.

Three-quarters length, life-size.  
Signed below to the left : *Rembrandt f.*  
Painted about 1654.

Canvas. H. 1<sup>m</sup>,08; w. 0<sup>m</sup>,86.

According to the Hermitage Catalogue, there is a portrait of the same old man in the collection of the late Prince A. J. Lobanoff Rostowsky at St. Petersburg.

Professor J. Six suggests the title of *Zeno* for this old man (*Oud Holland*, 1897, p. 7 *et seq.*) on the grounds of its resemblance to an antique marble bust reproduced in *J. Episcopius Paradigmata Graphica*, p. 50, the whereabouts of which is now unknown.

Engraved by Filloeul in the *Brühl Gallery*; and anonymously.  
Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.  
Lithographed by Huot in Gohier-Desfontaines' and P. Petit's *Galerie de l'Ermitage*, vol. I, 13.

Smith, n° 312 or 317; Vosmaer, p. 562; Bode, pp. 503, 602, n° 340; Dutuit, p. 39, n° 411; Wurzbach, n° 405; Michel, pp. 398, 567.

Count Brühl's Collection, Dresden, with which it was acquired in 1769 for The Hermitage, St. Petersburg. (N° in Catalogue, 818.)











589

STUDY OF AN OLD MAN  
WITH A RED FURRED CAP  
AND A LONG STICK

(ROYAL GALLERY, BERLIN)

589

STUDY OF AN OLD MAN  
WITH A RED FURRED CAP AND A LONG STICK

(ROYAL GALLERY, BERLIN)

Aged about sixty-five, seated in an arm-chair, facing the spectator, his head turned slightly to the left. His arms rest on the arms of the chair; he holds a stick in his slightly raised left hand. He has a long gray beard, and gray hair, and wears a high red furred cap, and a golden-yellow mantle over a brown gown with a girdle. Dark background; a strong light from in front on the left.

Small, full-length figure.  
Painted about 1654.

Oak panel. H. 0<sup>m</sup>.51; w. 0<sup>m</sup>.37.

Exhibited at the Royal Academy, London, in 1889.

Michel, pp. 398, 551, 558.

Mr. T. Humphry Ward's Collection, London. Bought in London in 1890 for the Royal Gallery, Berlin. (N° in Catalogue, 828 J.)











590

STUDY OF AN OLD MAN  
WITH A HIGH FURRED CAP  
AND A LONG STICK  
SEATED BEFORE A CURTAIN

(SIR FRANCIS COOK'S COLLECTION, RICHMOND)

STUDY OF AN OLD MAN  
WITH A HIGH FURRED CAP AND A LONG STICK  
SEATED BEFORE A CURTAIN

(SIR FRANCIS COOK'S COLLECTION, RICHMOND)

Aged about sixty-five, seated, facing the spectator, his head turned to the left. Both his arms rest on the arms of the chair; in his left hand he holds a long, thin stick; with his right he grasps the knob of the chair. He has a long ragged gray beard, and wears a high red cap and a brown gown. Brown background, with a curtain drawn back right and left. Subdued light.

Small figure, rather more than three-quarters length.  
Painted about 1654.

Oak panel. H. 0<sup>m</sup>.342; w. 0<sup>m</sup>.266.

Engraved by Surugue, 1759.

Exhibited at the Royal Academy, London, 1899.

Smith, n° 248, Supplement, n° 7; Dutuit, p. 43, n° 412; Wurzbach, n° 169; Michel, pp. 397, 559.

De Vence Collection, Paris, 1761.

E. W. Lake Collection, London.

Sir Francis Cook's Collection, Richmond.





THE  
HISTORICAL RECORD  
OF THE  
CITY OF BOSTON  
FROM 1630 TO 1880  
IN  
NINE VOLUMES  
BY  
JOHN H. COVINGTON

VOLUME I  
1630-1680  
PUBLISHED BY  
J. B. LEECH, 1880

NEW YORK

PRINTED BY  
J. B. LEECH, 1880





591

AN OLD WOMAN IN A WIDE HEAD CLOTH  
IN PROFILE

(PROFESSOR G. MARTIUS' COLLECTION, KIEL)

AN OLD WOMAN IN A WIDE HEAD CLOTH  
IN PROFILE

(PROFESSOR G. MARTIUS' COLLECTION, KIEL)

Aged about sixty, seated, in profile to the right. A dull olive-green hood lined with gold brocade, under which a striped head-cloth is visible, covers her head and falls on her shoulders. In her clasped hands she holds a key. She wears a dark dress cut out at the chest, and filled in with a white and yellow kerchief. Round her waist a red girdle. Dark background; a bright light falls from the left on the right side of her face and on her kerchief.

Bust, life-size.  
Painted about 1650.

Oak panel. H. 0<sup>m</sup>,68; w. 0<sup>m</sup>,555

Exhibited at Amsterdam, 1898.

Prince Adam Czartoryski's Collection, Puławy, near Warsaw.  
General Kicki's Collection, Warsaw.  
Helene von Przybysławska's Collection.  
N. Steinmeyer's Collection, Cologne.  
Professor G. Martius' Collection, Kiel.











592

AN OLD WOMAN IN AN ARM-CHAIR  
WITH A BIBLE ON HER LAP

(M. JULES PORGÈS' COLLECTION, PARIS)

AN OLD WOMAN IN A ARM-CHAIR  
WITH A BIBLE ON HER LAP

(M. JULES PORGÈS' COLLECTION, PARIS)

Aged about seventy, with a furrowed face and downcast eyes. Seated in an arm-chair, facing the spectator, a large Bible bound in parchment on her lap; she lays her left hand, in which she holds her eyeglass, upon it; her right hand rests against her body. On her gray hair she wears a large head-cloth, the front part of which is striped with colours, while the back is white, and falls on her shoulders. Her greenish yellow gown is trimmed with fur at the breast, and shows a pleated chemisette at the throat and wrists. A broad scarf of heavy stuff is folded round her waist. To the left a brownish red curtain. Dark background. The evenly suffused light falls from above on the left.

Life-size figure, rather more than three-quarters length.  
Painted about 1650.

Canvas. H. 0<sup>m</sup>.98; w. 0<sup>m</sup>.78.

Engraved by J. J. van den Berghe, 1788.

Exhibited at Paris, 1897 (Exposition de Portraits de Femmes et d'Enfants); at Amsterdam, 1898.

Michel, pp. 342, 564.

N. F. J. Beeckmans Collection, Antwerp.

Leith Collection, Edinburgh.

Ross Collection, Edinburgh.

M. Charles Sedelmeyer's Collection, Paris.

M. Jules Porgès' Collection, Paris.





THE  
HISTORY OF THE  
CITY OF BOSTON  
FROM 1630 TO 1880  
BY  
JOHN H. COOPER

The history of the city of Boston from 1630 to 1880, as given by John H. Cooper, is a most interesting and valuable work. It is a history of the city of Boston, and of the people who have lived in it, from the first settlement in 1630 to the present time. The author has gathered together a vast amount of material, and has arranged it in a most interesting and readable form. The history is divided into three parts: the first part covers the period from 1630 to 1700, the second part covers the period from 1700 to 1800, and the third part covers the period from 1800 to 1880. Each part is divided into chapters, and each chapter is filled with interesting and valuable information. The history is a most interesting and valuable work, and is a must-read for anyone who is interested in the history of the city of Boston.

Published by the Boston Public Library

1880

The Boston Public Library is a most interesting and valuable institution. It is a library of the city of Boston, and it contains a vast amount of material. The library is divided into three parts: the first part is the main library, the second part is the children's library, and the third part is the library for the blind. Each part is filled with interesting and valuable material. The library is a most interesting and valuable institution, and it is a must-read for anyone who is interested in the history of the city of Boston.





595

AN OLD WOMAN IN AN ARM-CHAIR  
WITH A BLACK HEAD-CLOTH

(THE HERMITAGE, ST. PETERSBURG)

AN OLD WOMAN IN AN ARM-CHAIR  
WITH A BLACK HEAD-CLOTH

(THE HERMITAGE, ST. PETERSBURG)

Seated in an arm-chair, facing the spectator, her head inclined to the left, her hands folded in her lap apparently on a dark green cushion. She wears a red gown, a white kerchief and a brown wrap, and on her head a large black hood over a small white cap. A strong light falls from above on the left on the lower half of her face, and on the upper part of her body. Brownish background.

Three-quarters length, life-size.

Signed on the left above the chair : *Rembrandt f. 1654.*

Canvas. H. 1<sup>m</sup>,09; w. 0<sup>m</sup>,84.

A broad strip of canvas has been added below, and small strips on the sides and top to make it a companion to n° 810 in the gallery (our Plate 387). Original size : H. 0<sup>m</sup>,89; w. 0<sup>m</sup>,75.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 541; Vosmaer, p. 520; Bode, pp. 502, 600, n° 329; Dutuit, p. 39, n° 320; Wurzbach, n° 418; Michel, pp. 394, 566.

Comte Baudouin's Collection, Paris, with which it was acquired in 1780 for The Hermitage, St. Petersburg. (N° in Catalogue, 805.)











594

AN OLD WOMAN IN A RED HEAD-CLOTH

(THE HERMITAGE, ST. PETERSBURG)

## AN OLD WOMAN IN A RED HEAD-CLOTH

(THE HERMITAGE, ST. PETERSBURG)

Seated, facing the spectator, her head bent slightly to the right. She wears a grayish yellow gown, cut out across the breast over a white chemisette, and a fur-lined black mantle. Her hands are wrapped in her long sleeves. On her head she wears a red drapery, which falls on her shoulders. Dark background. A full light falls on her from the left.

Half-length, life-size.

Signed half-way down on the left: *Rembrandt f. 1654.*

Canvas. H. 0<sup>m</sup>.74; w. 0<sup>m</sup>.63.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage* and by an anonymous engraver.

Smith, n° 535; Vosmaer, p. 520; Bode, pp. 502, 601, n° 330; Dutuit, p. 39, n° 319; Wurzbach, n° 419; Michel, pp. 394, 566.

Count Brühl's Collection, Dresden, with which it was acquired in 1769 for The Hermitage, St. Petersburg. (N° in Catalogue, 806.)





THE SILENT SPEAKER

CHAPTER I

She was a young girl, not more than sixteen years of age, with a face that was as fair as the snow, and her eyes were as blue as the sky. She was a very quiet girl, and she was very fond of her books. She was a very good girl, and she was very kind to all the children in the school. She was a very brave girl, and she was very strong. She was a very beautiful girl, and she was very smart. She was a very good girl, and she was very kind to all the children in the school. She was a very brave girl, and she was very strong. She was a very beautiful girl, and she was very smart.

THE SILENT SPEAKER

CHAPTER II

She was a young girl, not more than sixteen years of age, with a face that was as fair as the snow, and her eyes were as blue as the sky. She was a very quiet girl, and she was very fond of her books. She was a very good girl, and she was very kind to all the children in the school. She was a very brave girl, and she was very strong. She was a very beautiful girl, and she was very smart.

J. W. Zwick.





595

**AN OLD WOMAN IN A BLACK HEAD-CLOTH  
READING**

(DUKE OF BUCCLEUCH'S COLLECTION, LONDON)

## AN OLD WOMAN IN A BLACK HEAD-CLOTH

## READING

(DUKE OF BUCCLEUCH'S COLLECTION, LONDON)

Aged about seventy, seated, facing the spectator and reading from a parchment-bound book, which she has drawn up her knees to support, and holds with both hands. On her head she wears a dark olive green hood lined with gold, over a white head-cloth. She is dressed in a full sleeveless mantle of dark red, with a plain kerchief. The light falls from above on the left across her head on her white kerchief.

Bust, life-size.

Signed below on the right: *Re...*

Painted about 1654.

Canvas. H. 0<sup>m</sup>,80; w. 0<sup>m</sup>,66.

Scraped in mezzotint by James Mac Ardell.

Exhibited at Amsterdam, 1898; London 1872, and 1899.

Smith, n° 548; Bode, pp. 536, 585, n° 198; Dutuit, p. 43, n° 331; Wurzbach, n° 161; Michel, pp. 448, 557.

Since the middle of the 18th century in

The Duke of Buccleuch's Collection, Montague House, London.





THE HISTORY OF THE  
CITY OF BOSTON

FROM  
1630 TO 1800

BY  
JOHN H. COLEMAN

THE HISTORY OF THE CITY OF BOSTON  
FROM 1630 TO 1800  
BY JOHN H. COLEMAN  
PUBLISHED BY THE  
BOSTON PUBLIC LIBRARY, ASTOR LENOX AND TILDEN FOUNDATIONS  
1888

Call of the class north of 10th St. on a plain kerchief.

THE HISTORY OF THE CITY OF BOSTON  
FROM 1630 TO 1800  
BY JOHN H. COLEMAN  
PUBLISHED BY THE  
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1888





596

AN OLD WOMAN  
IN A GOLD-LINED HEAD-CLOTH

(COUNT MOLTKE'S COLLECTION, COPENHAGEN)

## AN OLD WOMAN IN A GOLD-LINED HEAD-CLOTH

(COUNT MOLTKE'S COLLECTION, COPENHAGEN)

Aged about seventy, facing the spectator, with downcast eyes. On her head she wears a black hood with a golden-yellow lining. Red dress and black mantle; her hands in a scarf.

Bust, life-size.  
Painted about 1654.

Canvas. H. 0<sup>m</sup>.72; w. 0<sup>m</sup>.61.

Vosmaer, p. 581; Bode, pp. 563, 607, n° 370; Dutuit, p. 50; Wurzbach, n° 11; Michel, pp. 395, 561.

Count Moltke's Collection, Copenhagen. (N° in Catalogue of 1885, 32.)





ectator, with of a cast eyes. O how head she





597

A YOUNG GIRL IN A RED JACKET  
LEANING AGAINST A WINDOW-FRAME

(NATIONAL MUSEUM, STOCKHOLM)

A YOUNG GIRL IN A RED JACKET  
LEANING AGAINST A WINDOW-FRAME

(NATIONAL MUSEUM, STOCKHOLM)

Aged two or three and twenty, full face, looking out of a window, and leaning her right arm on the sill, her head resting on her left hand. She is dressed in a dull red jacket, and a loose shirt, open at the throat, which shows a string of pearls, and a little black ribbon hanging down on the breast. Dark background; the figure illuminated from above on the left.

Half-length, life-size.

Signed below in the middle: *Rembrandt f. 1651.*

Canvas. H. 0<sup>m</sup>.98; w. 0<sup>m</sup>.63.

Etched by L. Lowenstam.

Smith, n° 506; Bode, pp. 504, 606, n° 365; Dutuit, p. 40, n° 315; Wurzbach, n° 440; Michel, pp. 394, 568.

Roger de Piles Collection, Paris.

Duvivier Collection, Paris.

Comte d'Hoym's Collection, Paris.

De Morville Collection, Paris.

Fonspertuis Collection, Paris, 1747.

Blondel de Gagny Collection, Paris, 1777.

Collection of King Gustavus III. of Sweden.

National Museum, Stockholm. (N° in Catalogue, 584.)











598

A YOUNG MAID-SERVANT WITH A BROOM

(THE HERMITAGE, ST. PETERSBURG)

## A YOUNG MAID-SERVANT WITH A BROOM

(THE HERMITAGE, ST. PETERSBURG)

A young girl of from thirteen to fifteen years old leans with folded arms on a window-sill, holding a broom in her left hand. She fixes an attentive gaze on the spectator. She wears a white shirt with loose sleeves and a red bodice; a white ribbon is passed through her fair reddish hair. A pail hangs against the window on the right. To the left is an object which looks like the upper part of a cask. Dark background. The light comes from above on the left, and falls on the right side of the face and the arm.

Bust, life-size.

Signed on the edge of the pail: *Rembrandt f. 1654* (or 1651).Oak panel. H. 1<sup>m</sup>,09; w. 0<sup>m</sup>,92.Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 177; Bode, pp. 504, 603, n° 348; Dutuit, p. 39, n° 410; Wurzbach, n° 415; Michel, pp. 393, 567.

Crozat Collection, Paris, with which it was acquired in 1771 for The Hermitage, St. Petersburg. (N° in Catalogue, 826.)











599

A YOUNG GIRL IN A RED CAP  
DRAWING BACK A WINDOW-CURTAIN

(VISCOUNT RIDLEY AND WENSLEYDALE'S COLLECTION, LONDON)

A YOUNG GIRL IN A RED CAP  
DRAWING BACK A WINDOW-CURTAIN

(VISCOUNT RIDLEY AND WENSLEYDALE'S COLLECTION, LONDON)

Aged about thirty, full face, looking pleasantly at the spectator from the embrasure of a window. She lays her left hand on the window-frame, and with her right draws back a scarlet curtain. Her hair is combed back from her forehead under a red cap. She wears a yellowish brown dress, cut out square at the breast over a white chemisette, and a string of pearls across her breast. Small pearl ear-rings.

Half-length, life-size.

Smith says: "Signed and dated 1645", which is probably a missprint for 1654.

Canvas. H. 0<sup>m</sup>.85; w. 0<sup>m</sup>.71.

Exhibited at the British Gallery, London, in 1831.

Smith, n° 549; Vosmaer, p. 538.

Collection of Sir Mathew White Ridley.

Collection of Viscount Ridley and Wensleydale, London.





A YOUNG GULL IN A FISH CAP

THEY SAY IT IS A FISH CAP

THEY SAY IT IS A FISH CAP

THEY SAY IT IS A FISH CAP

THEY SAY IT IS A FISH CAP

THEY SAY IT IS A FISH CAP





400

A YOUNG WOMAN IN A RED GOWN  
AT A TOILETTE-TABLE

(THE HERMITAGE, ST. PETERSBURG.)

## A YOUNG WOMAN IN A RED GOWN

## AT A TOILETTE-TABLE

(THE HERMITAGE, ST. PETERSBURG)

A comely young woman with fair hair is seated halfway to the left in a red arm-chair, trying the effect of an ear-ring she holds to her ear before a black-framed mirror, that stands against a dark red cushion on a table covered with a dark drapery in front of her. She bends her head slightly towards her left shoulder, bringing her ear and the pearl-earring forward with both hands, the palms turned to the spectator. She is dressed in a pink gown and white kerchief, and wears a gold circlet on each arm, and a string of pearls in her hair. To the right is a brown drapery, against a gray wall. A strong light from above on the left falls on the upper half of the body.

Half-length, about half the size of life.

Signed on the cushion near the mirror: *Rembrandt f. 1654.*

Oak panel. H. 0<sup>m</sup>,40; w. 0<sup>m</sup>,33

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Vosmaer, p. 558; Bode, pp. 504, 602, n° 339; Dutuit, p. 39, n° 409; Wurzbach, n° 413.

Coenraad Droste Collection, The Hague, 1734 (Hoet I, p. 426).

Godefroi Collection, 1748; bought by Agard.

Comte Baudouin's Collection, Paris, with which it was acquired in 1780 for The Hermitage, St. Petersburg. (N° in Catalogue, 817.)





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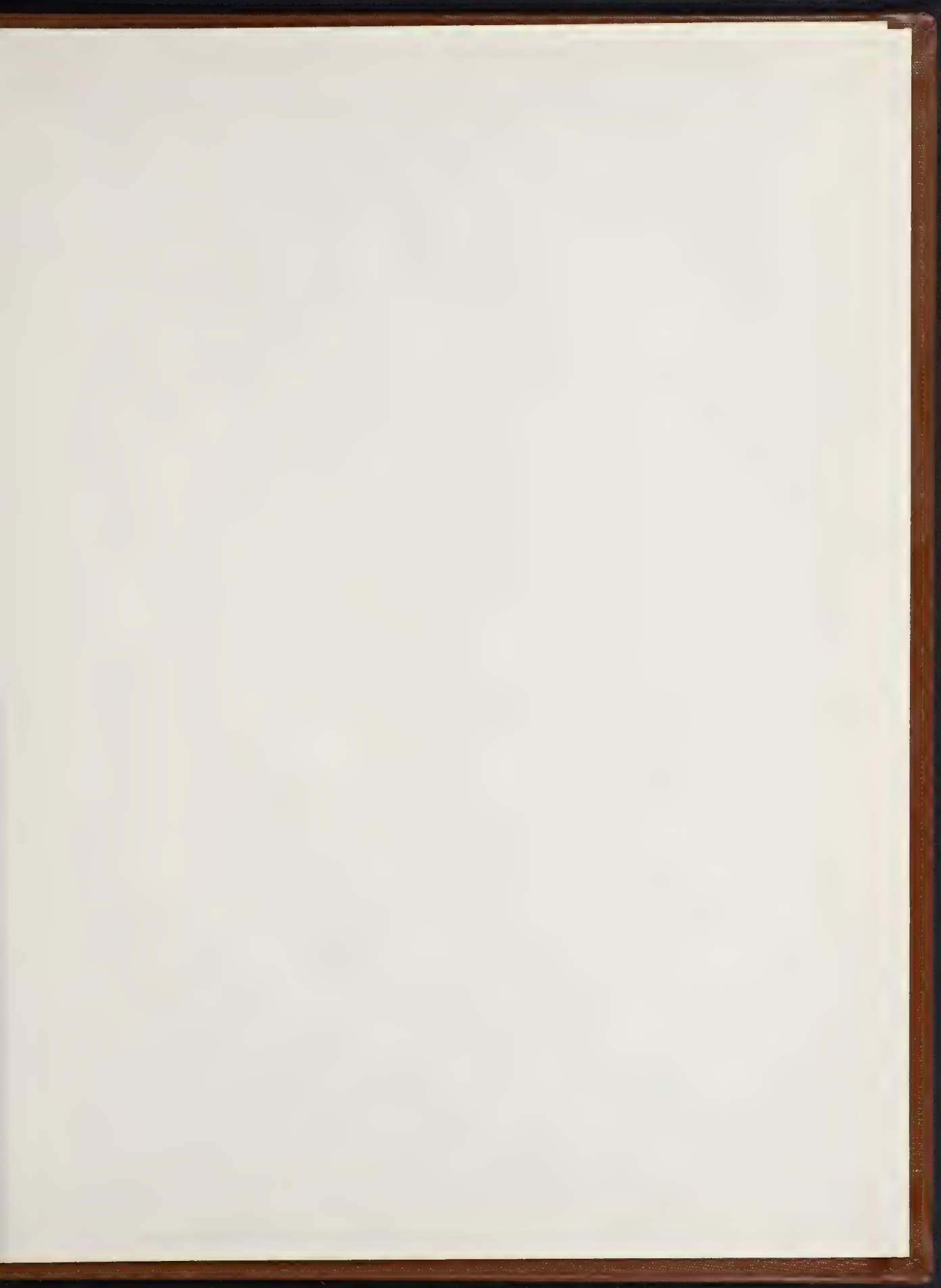
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